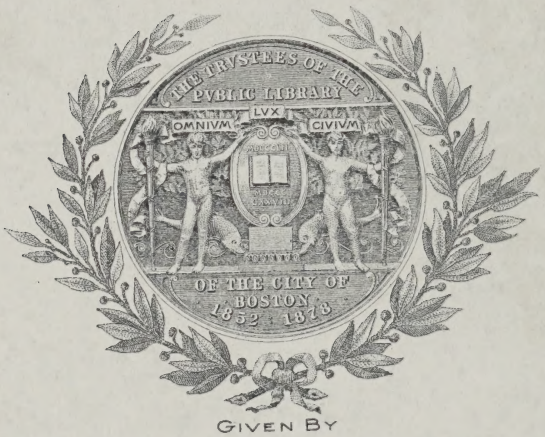
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THE

GRAMMAR SCHOOL CHORUS;

CONTAINING

WILHEM'S METHOD

OF

TEACHING VOCAL MUSIC

ADAPTED TO USE IN THE SCHOOL ROOM, BY

JOHN HULLAH.

ALSO SELECTIONS FOR

DEVOTIONAL EXERCISES, EXHIBITIONS,

AND ALL

FESTIVAL OCCASIONS.

ADAPTED AND ARRANGED IN

ONE, TWO AND THREE PARTS.

BY

J. B. SHARLAND,

TEACHER OF MUSIC IN THE BOSTON GRAMMAR SCHOOLS.

BOSTON:

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PREFACE.

The difficulty of adapting music to the wants of the young, is too well known by all teachers to require comment. Suffice it to say therefore, this book is only intended to supply the wants of the higher classes of Grammar Schools.

Care has been taken in the selections, to furnish variety enough for classes of either sex, giving both easy and difficult music, to be used according to the proficiency of the pupils. The system for teaching vocal music adopted, is intended to connect with that of Christian Heinrich Hohman, thereby continuing the work in the Primary and lower grades of Grammar Schools; making one continuous system of study and practice from the commencement of school life, to the time for graduating.

Charts, together with suitable music stands, and conveniencies for using the same, can be obtained upon application to L. W. Mason, and J. B. Sharland, Teachers in the Boston public schools, or of Oliver Ditson & Co. It is sincerely hoped that the Books and Charts may be found worthy of use, and conducive to the progress of Singing in all public places.

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THE DIATONIC SCALE. TONES AND SEMITONES.

Figure 1.

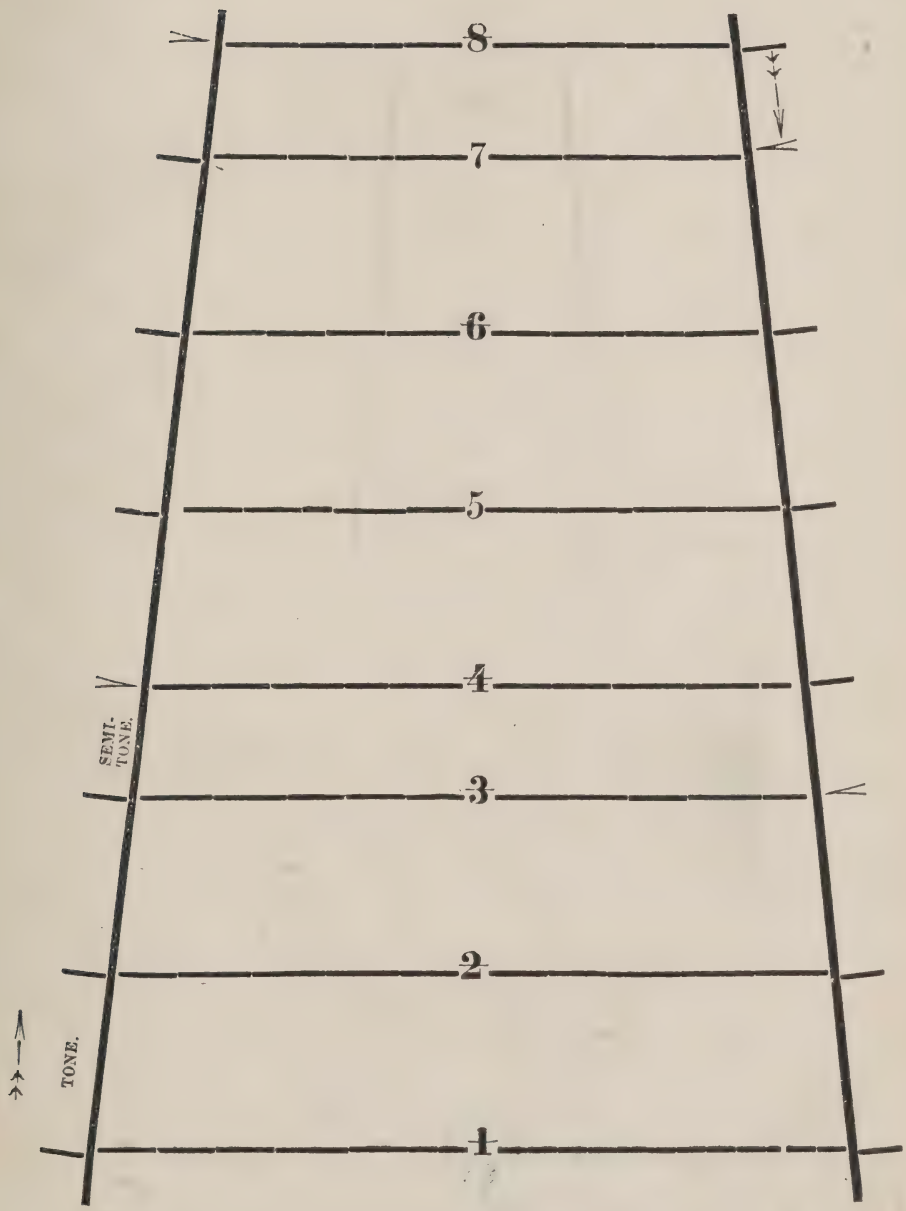
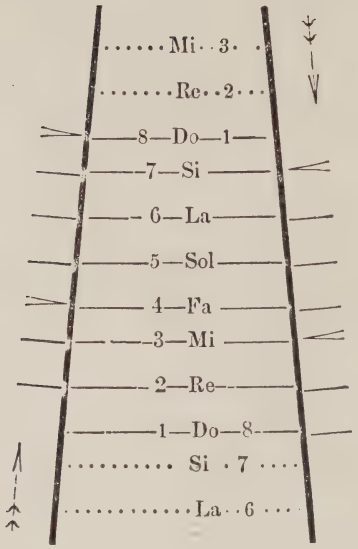


Fig. 2.

1	2	3	4	5	6	7
Do	Re	Mi	Fa	Sol	La	Si
C	D	E	F	G	A	B

Fig. 3.



THE SHAPES OF NOTES AND RESTS.

Fig. 4.

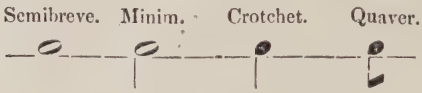


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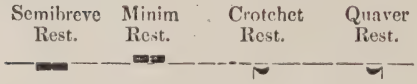
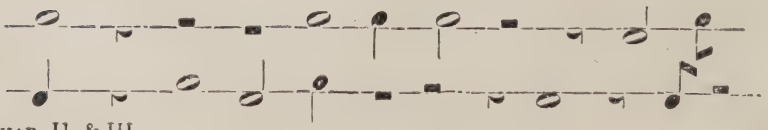


Fig. 6.



THE PLACES OF NOTES. STAFFS. VOICES. CLEFS.

TREBLE STAFF.

Fig. 7.

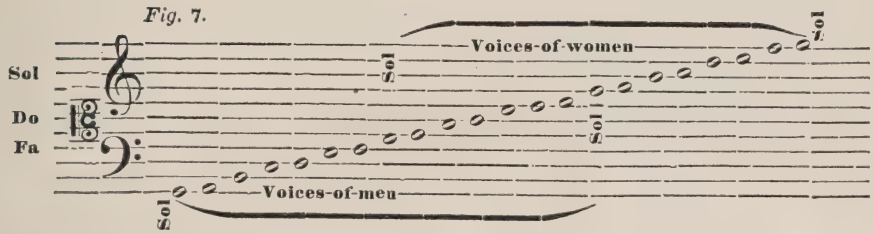
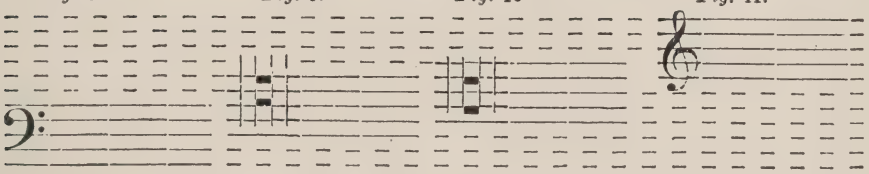


Fig. 8. *Fig.* 9. *Fig.* 10 *Fig.* 11.



THE PLACES OF NOTES ON THE TREBLE STAFF.

Fig. 12.

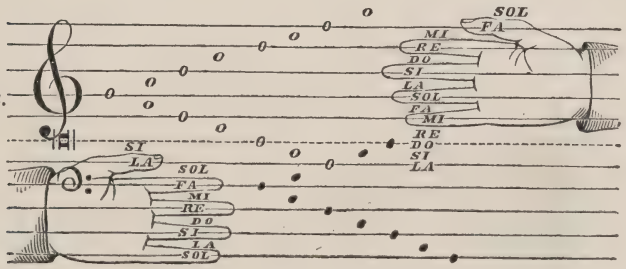


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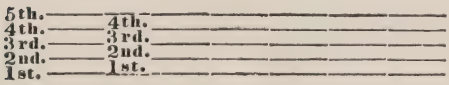


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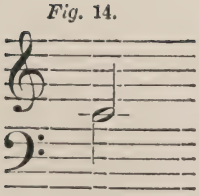
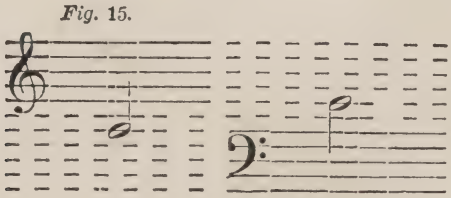


Fig. 15.



TIME. BEATS. BARS. ACCENT. COMMON TIME.

Fig. 16.

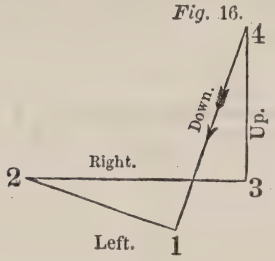


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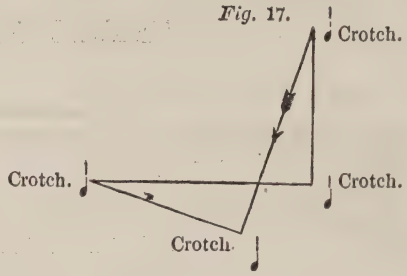


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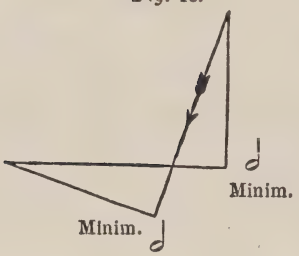


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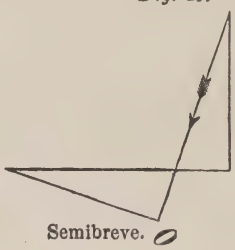
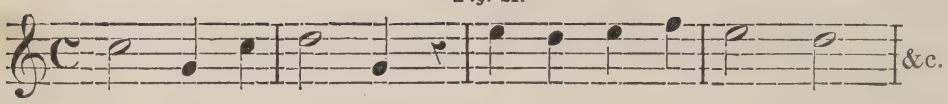


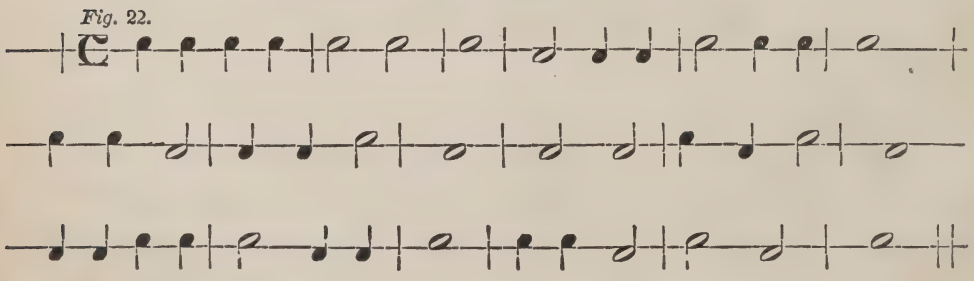


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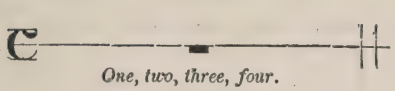
READING IN TIME—NOTES.

Fig. 22.



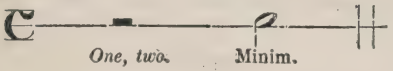
READING IN TIME. NOTES AND RESTS.

Fig. 23.



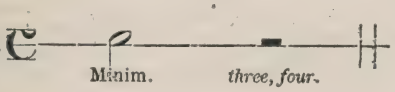
One, two, three, four.

Fig. 24.



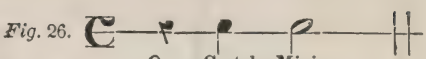
One, two. Minim.

Fig. 25.



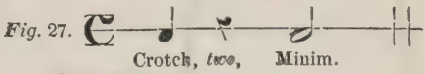
Minim. *three, four.*

Fig. 26.



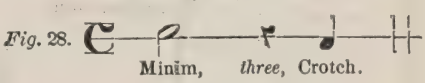
One, Crotch, Minim.

Fig. 27.



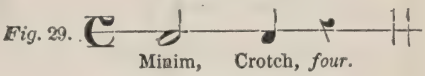
Crotch, *two,* Minim.

Fig. 28.



Minim, *three,* Crotch.

Fig. 29.



Minim, Crotch, *four.*

Fig. 30.

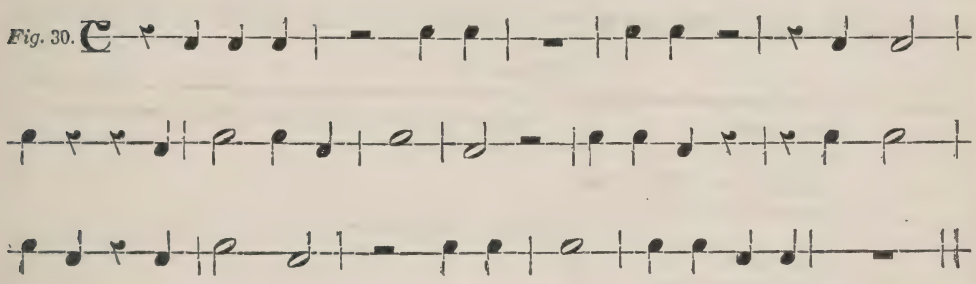


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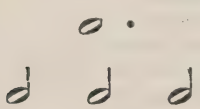


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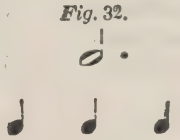


Fig. 33.



Minim, *dot,* Crotch.

Fig. 34.



Semibreve, *dot,* Minim.

Fig. 35.

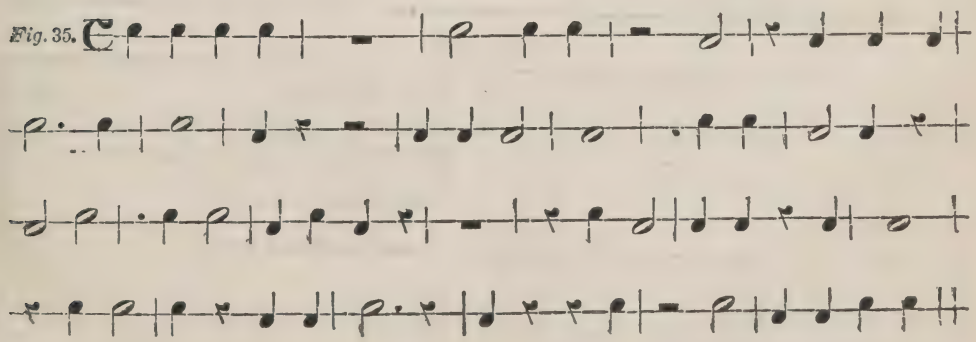


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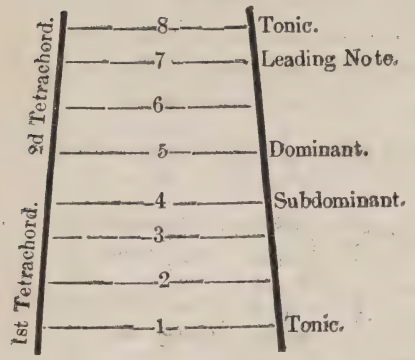


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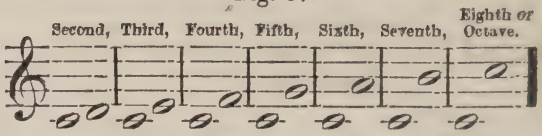
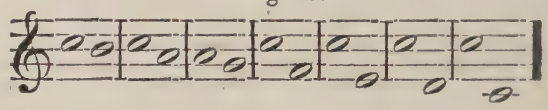


Fig. 38.



WORDS WHICH RELATE TO PACE, STYLE, AND INTENSITY.

Figure 40.

Principal Words.	Words derived from, or used to qualify, those in the first column.
LARGO, or *LENTO*, or *GRAVE*: *very* slow and solemn.	
	Larghetto: not so slow as *Largo*.
ADAGIO: slow, and with expression.	
ANDANTE: at a moderate pace; (literally) *going*.	*Andantino:* somewhat more slow than *Andante*. —— *maestoso* (majestic.) —— *grazioso* (graceful.) —— *con moto* (with impulse.)
ALLEGRO: quick and cheerful.	*Allegretto.* Not so quick as *Allegro*. —— *moderato* (moderate.) —— *giusto* (exact, marked.) —— *brillante*, or *con brio* (with brilliancy.) —— *agito* (with emotion.) —— *vivace* (vivacious.) —— *molto* (much.)
PRESTO: *very* quick.	*Prestissimo;* as quick as possible.

Figure 41.

Piano, or *p.*, soft.
Pianissimo, or *pp.*, very soft.
Crescendo, or *Cres.*, < increasing in loudness.

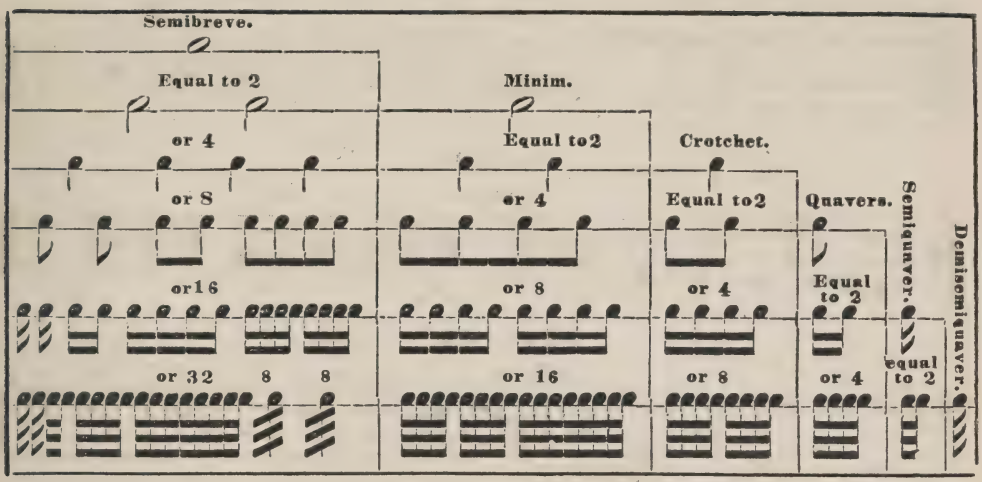
Forte, or *f.*, loud.
Fortissimo, or *ff.*, very loud.
Decrescendo, or *Decres.*, } or >
Diminuendo, or *Dim.*, } decreasing in loudness.

Mezzo fort, or *mf.*, rather loud (literally middling loud.)



Sforzato, or *sf.*, forced (generally applied to single notes only.)

Fig. 43.



QUAVERS.

Fig. 44.

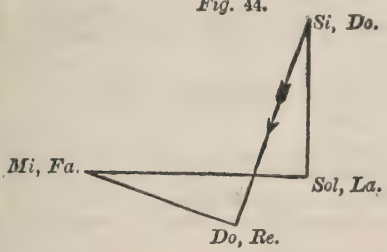
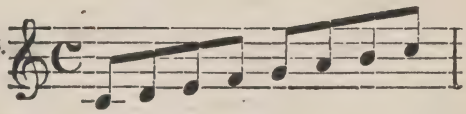


Fig. 45.



DOTTED CROTCHETS.

Fig. 49.



THE TIE OR BIND.

Fig. 52.

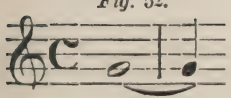


Fig. 53.

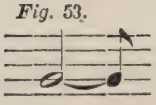


Fig. 54.

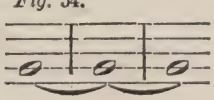
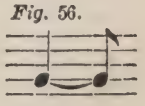


Fig. 55.



Fig. 56.



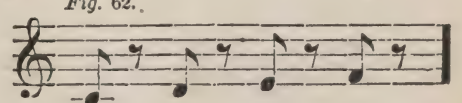
QUAVER RESTS.

Fig. 61.



One, *Do*, Two, *Re*, Three, *Mi*, Four, *Fa*.

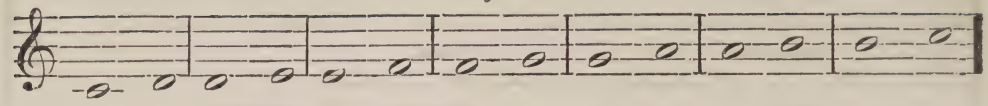
Fig. 62.



Do, *Re*, *Mi*, *Fa*.

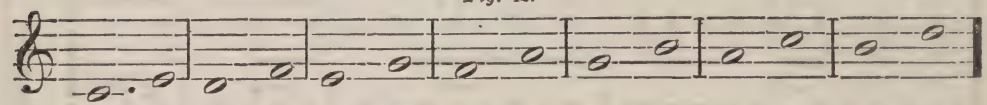
SECONDS.

Fig. 39.



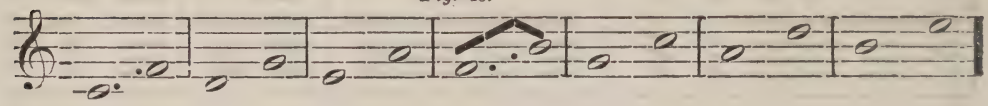
THIRDS.

Fig. 42.



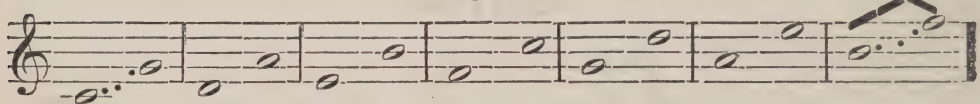
FOURTHS.

Fig. 46.



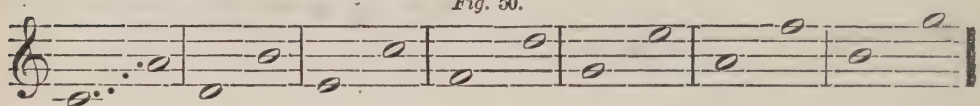
FIFTHS.

Fig. 47.



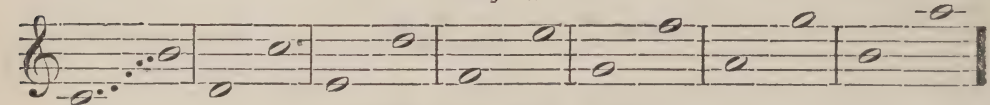
SIXTHS.

Fig. 50.



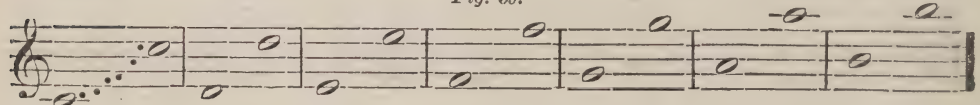
SEVENTHS.

Fig. 57.



EIGHTHS OR OCTAVES.

Fig. 59.



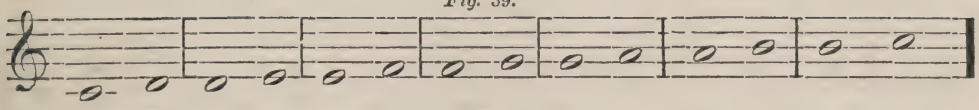
INVERSION OF INTERVALS.

Fig. 48. *Fig.* 51. *Fig.* 58 *Fig.* 60.



CHAP. XII. XIV. XVI. XVIII. XXI. XXIII. & XXV.

Fig. 39.



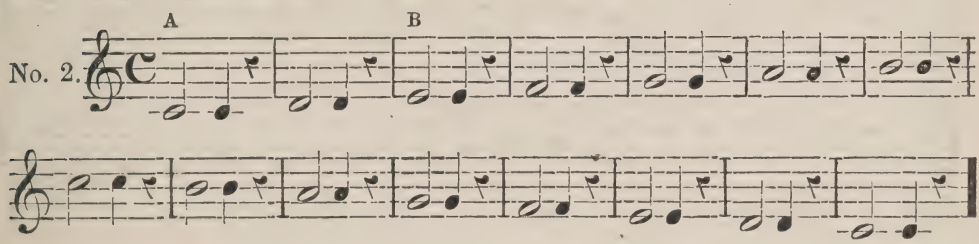
EXERCISES ON UNISONS AND SECONDS.

Nos. 1 *to* 9 *can be sung* in cannon *by forming the class into two divisions,— the* 2*nd division beginning at* A *when the* 1*st reaches* B.

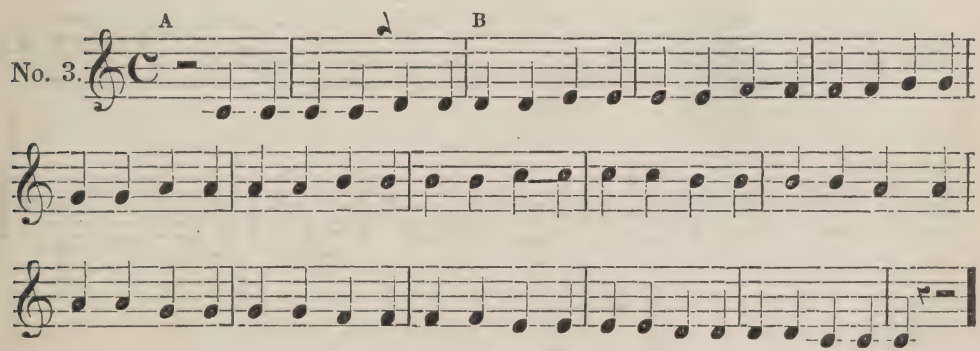
No. 1.



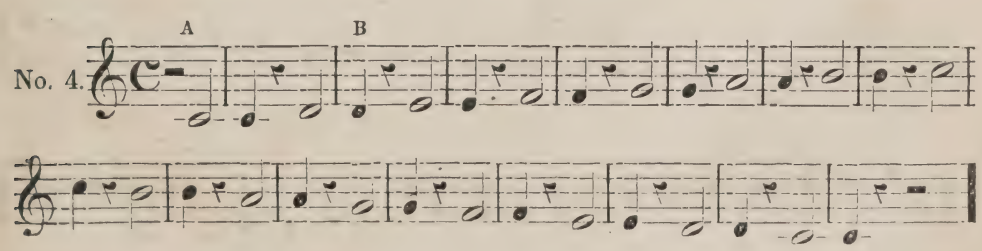
No. 2.



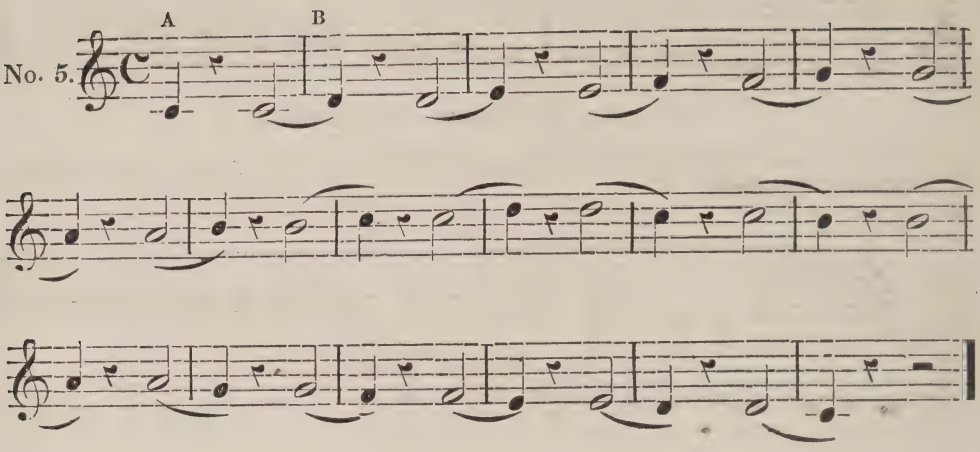
No. 3.



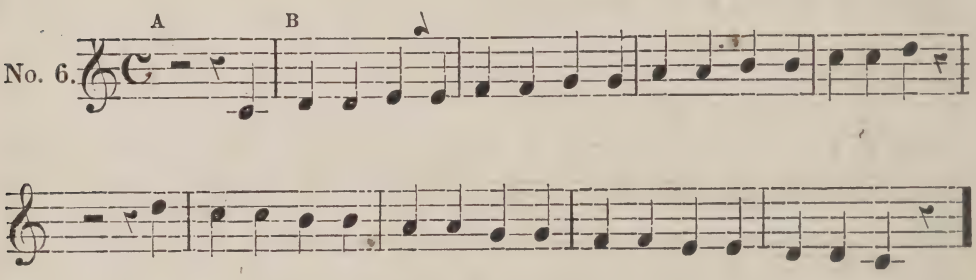
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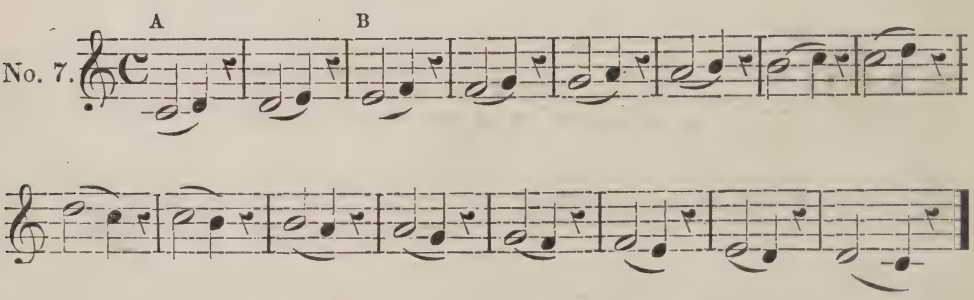
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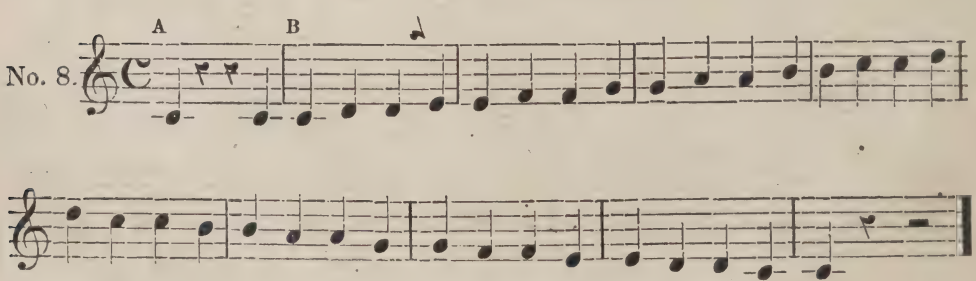
No. 6.



No. 7.



No. 8.

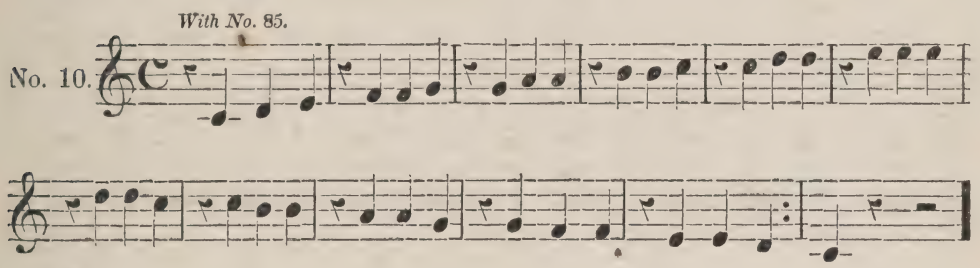


No. 9.

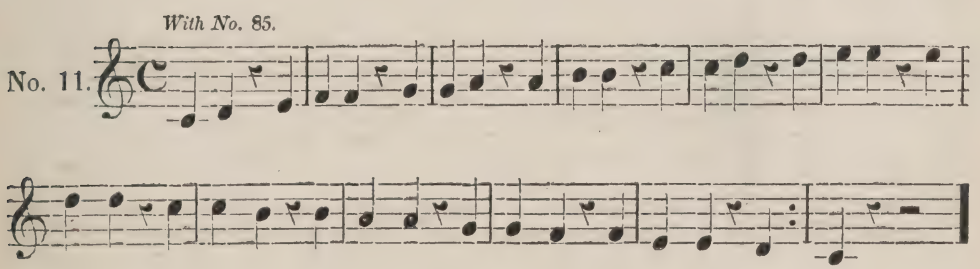


Nos. 10, 11, *and* 12 *can be sung in combination with Nos.* 85, 86, *and* 87. (*See page* 32, *Sixths.*)

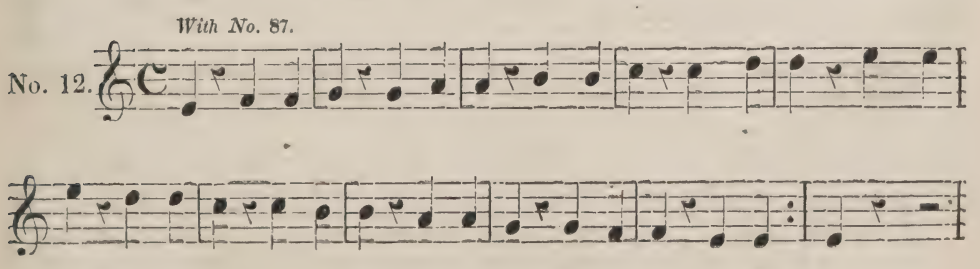
No. 10.



No. 11.



No. 12.



No. 13. [In Two Parts.] SONG.

Words from "ORIGINAL POEMS." Music by JOHN HULLAH.

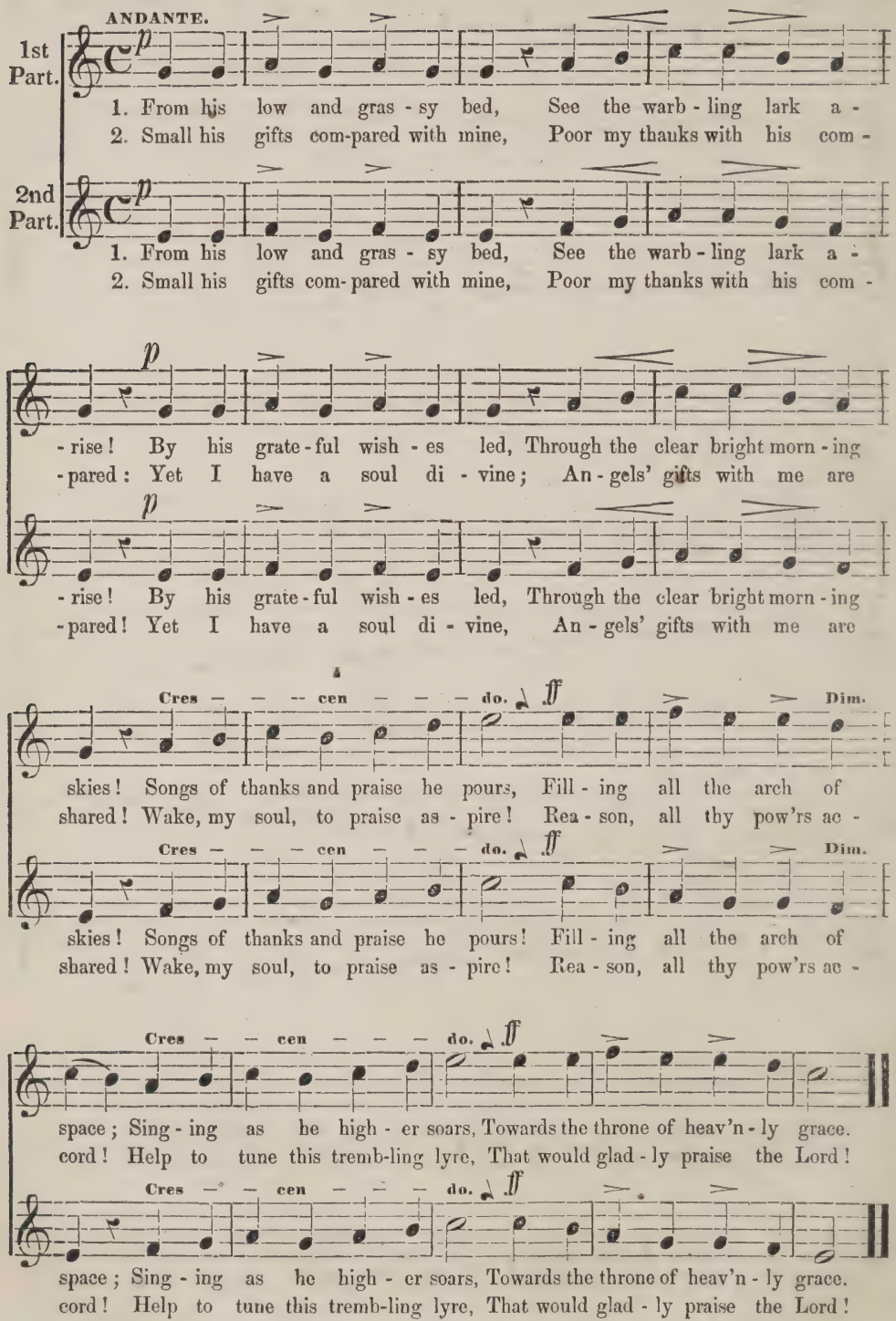
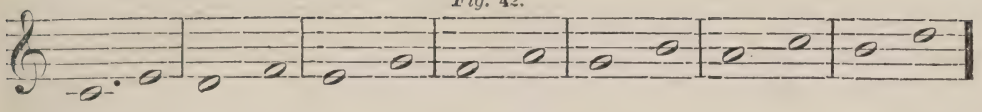


Fig. 42.



EXERCISES FOR THE PRACTICE OF THIRDS.

Nos. 14 *to* 23 (*Thirds*) *can be sung in combination with Nos.* 102 *to* 111 (*Sevenths, page* 35 *and* 36.) *See the directions over each exercise. Nos.* 14 *and* 16 *may be* vocalized *as well as solfaed.*

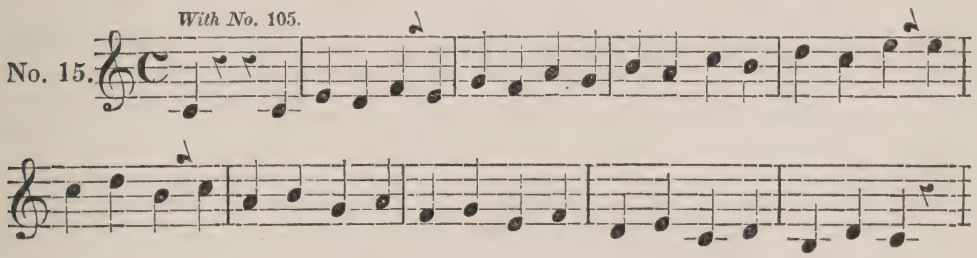
With No. 104.

No. 14.



With No. 105.

No. 15.



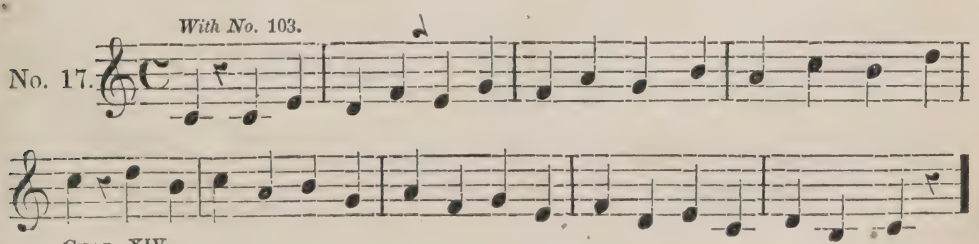
With No. 102.

No. 16.



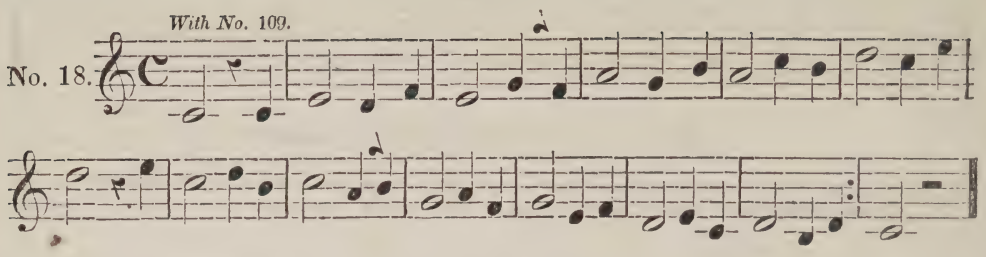
With No. 103.

No. 17.



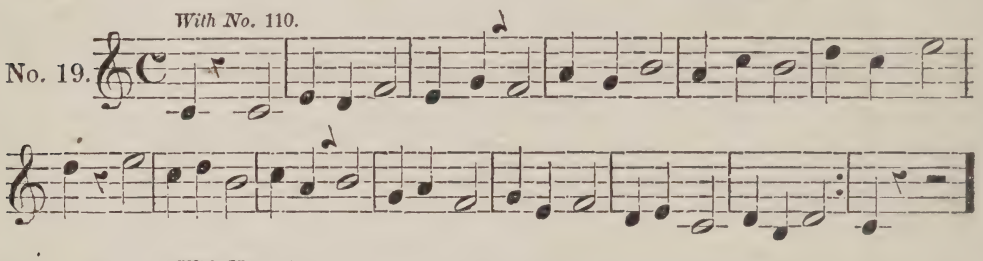
With No. 109.

No. 18.



With No. 110.

No. 19.



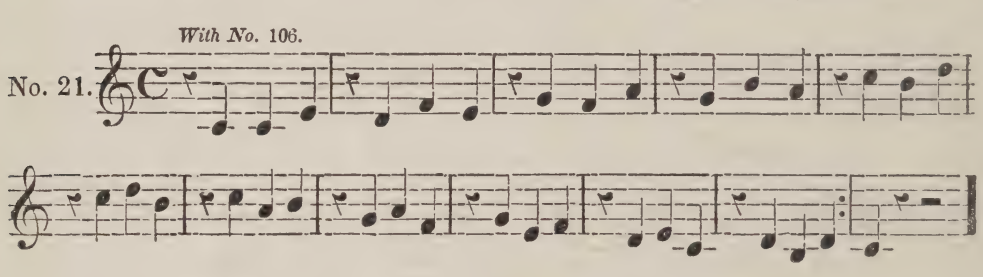
With No. 111.

No. 20.



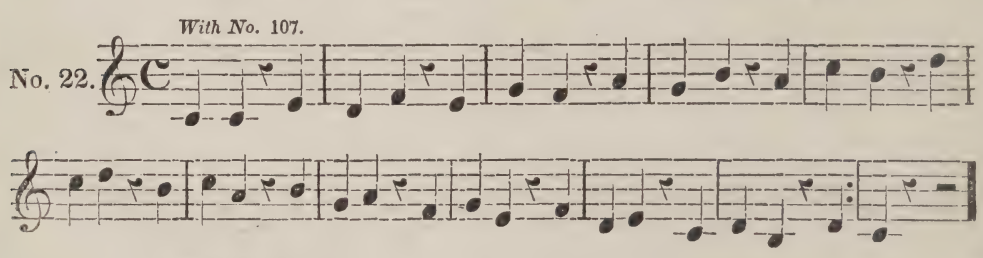
With No. 106.

No. 21.



With No. 107.

No. 22.



With No. 108.

No. 23.

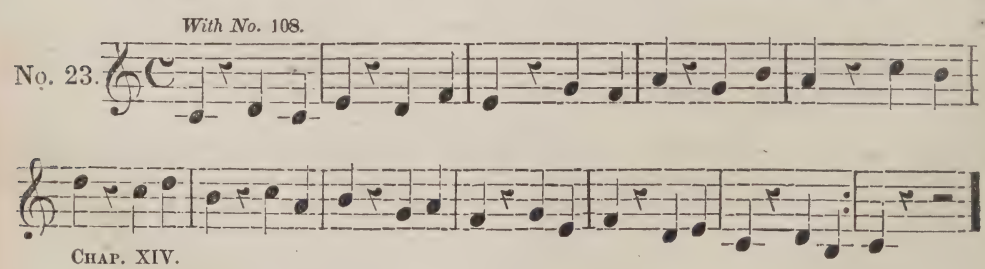


Fig. 44.

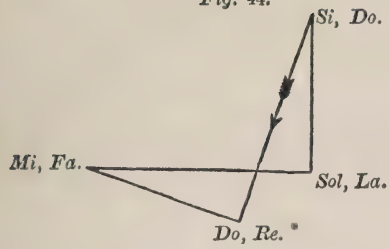
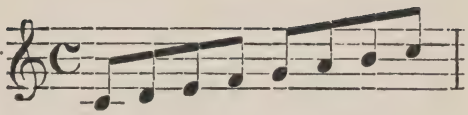
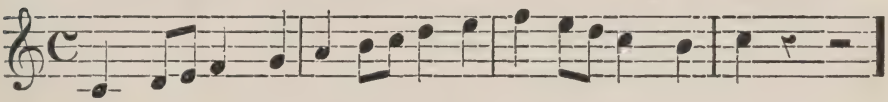


Fig. 45.

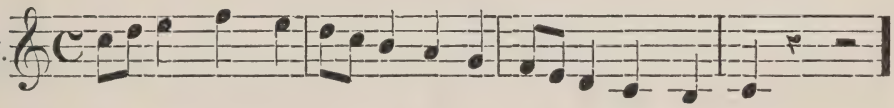


EXERCISES FOR THE PRACTICE OF QUAVERS.

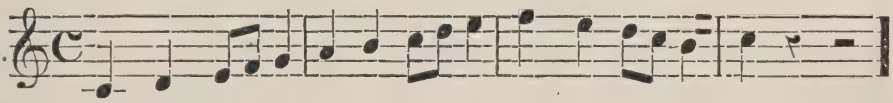
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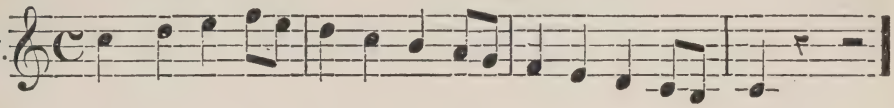
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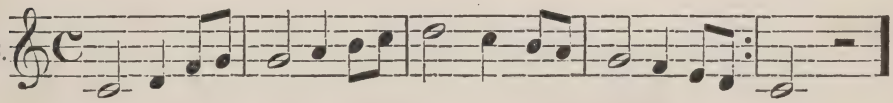
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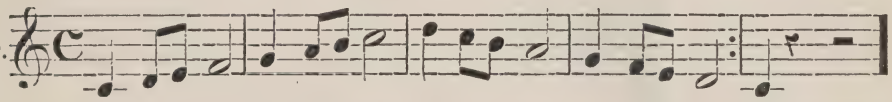
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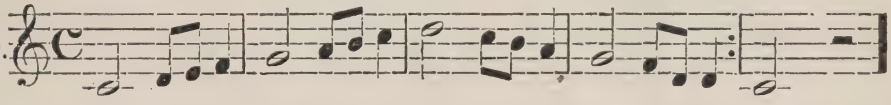
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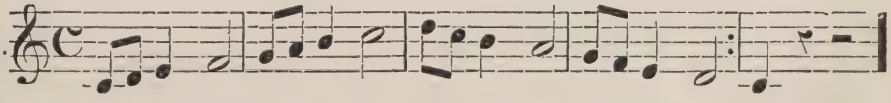
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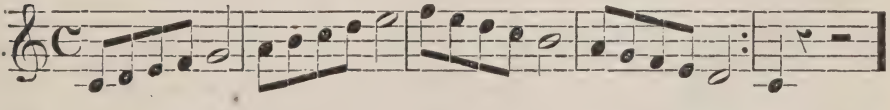
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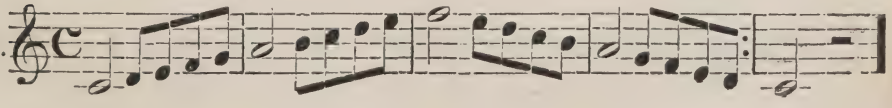
No. 31.



No. 32.



No. 33.



No. 34. [In Two Parts.] SONG.

Words by Dr. WALCOT. Music by JOHN HULLAH.

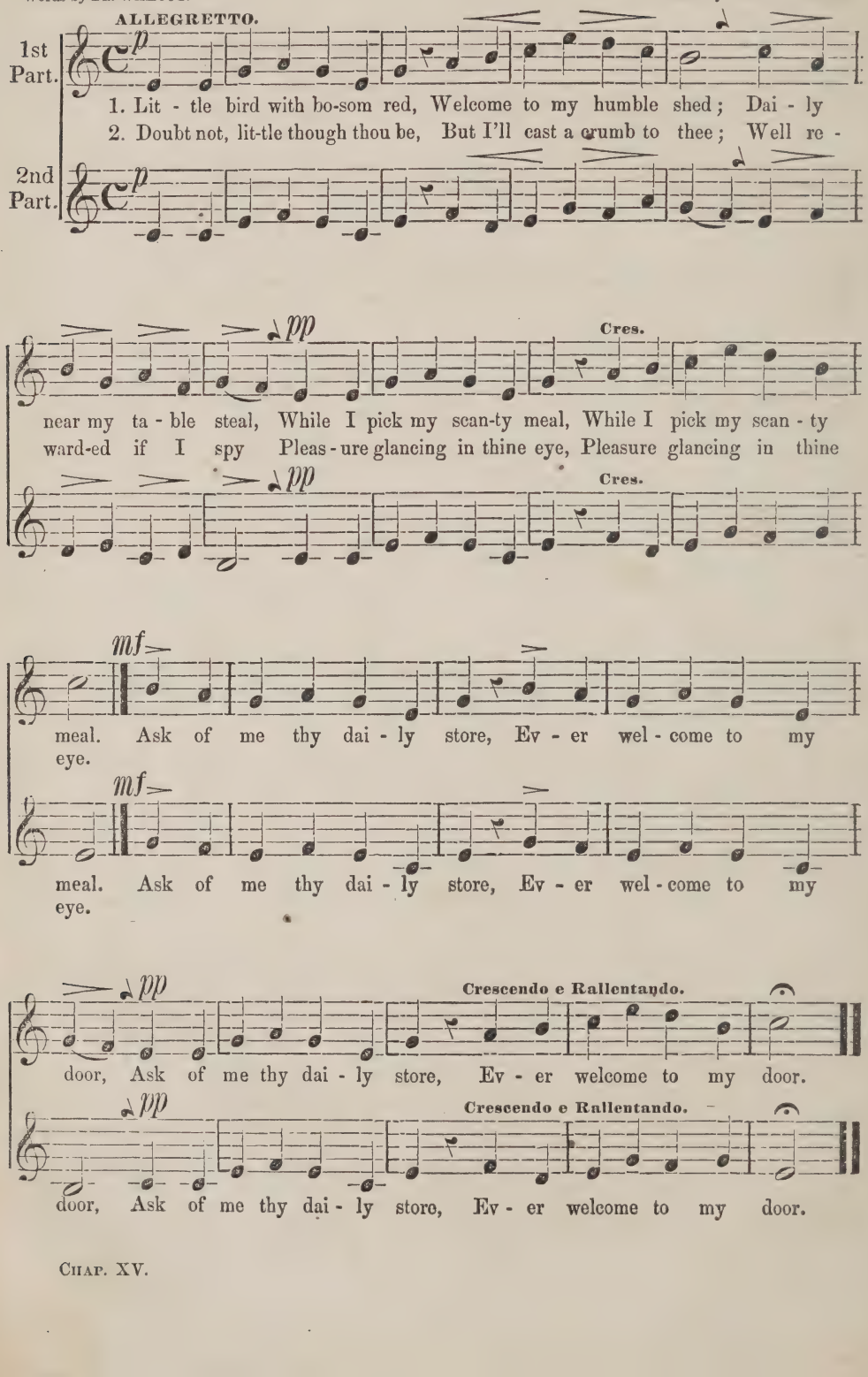
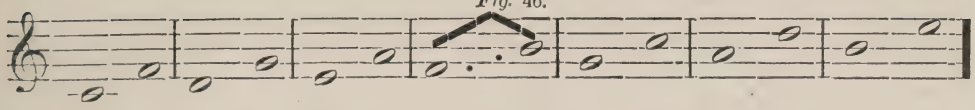


Fig. 46.



EXERCISES FOR THE PRACTICE OF FOURTHS.

Nos. 35 *to* 44 *can be sung in combination with Nos.* 81 *to* 90. (*Sixths, page* 31 *and* 32.) *See the directions over each exercise. Nos.* 35 *and* 37 *may be* vocalized *as well as solfaced.*

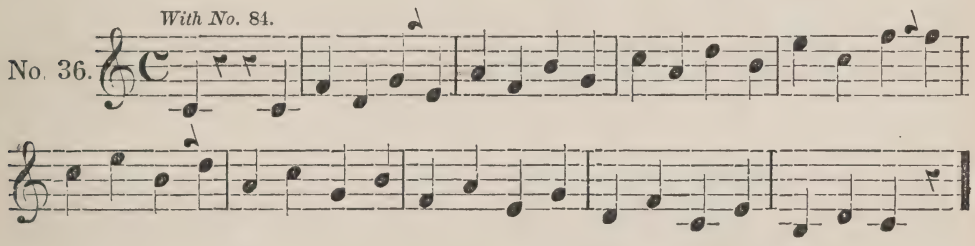
With No. 83.

No. 35.



With No. 84.

No. 36.



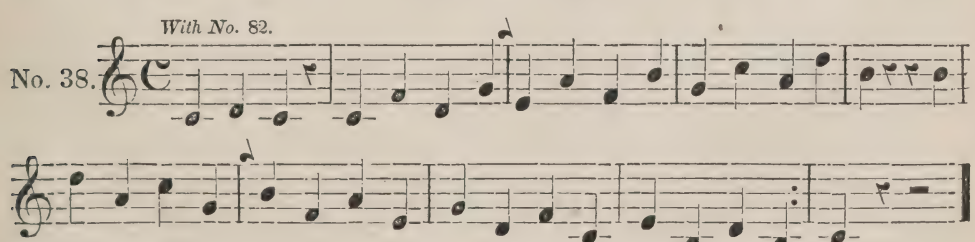
With No. 81.

No. 37.



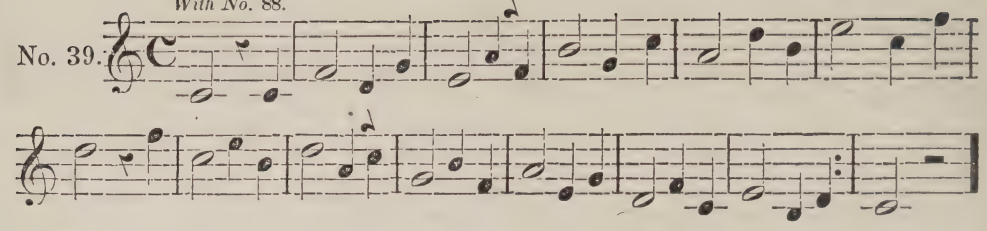
With No. 82.

No. 38.



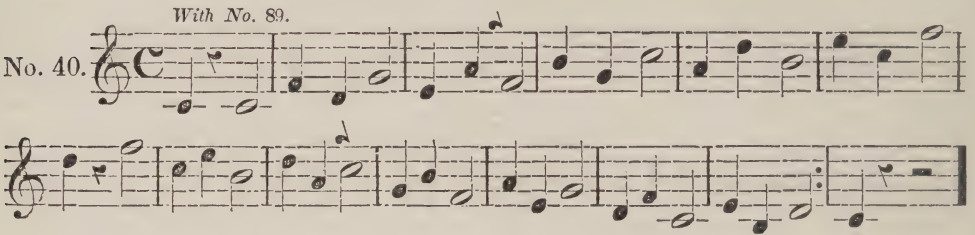
With No. 88.

No. 39.



With No. 89.

No. 40.



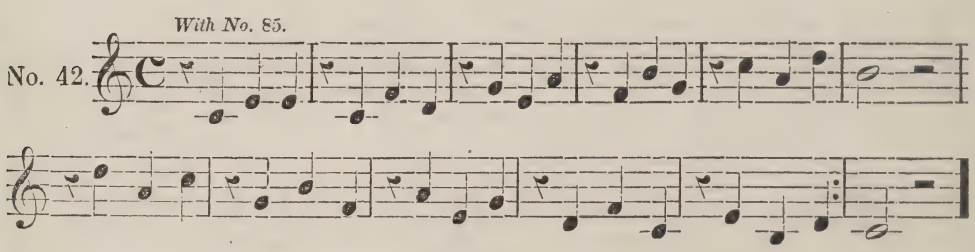
With No. 90.

No. 41.



With No. 85.

No. 42.



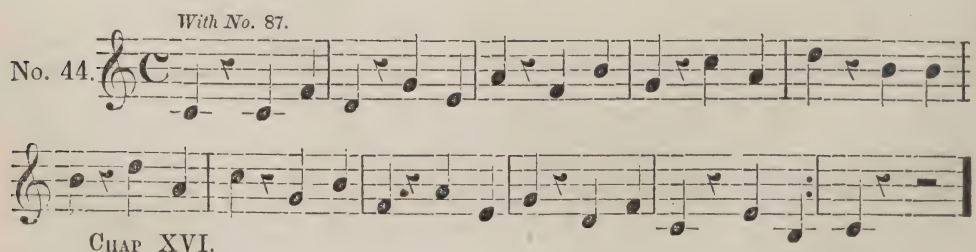
With No. 86.

No. 43.



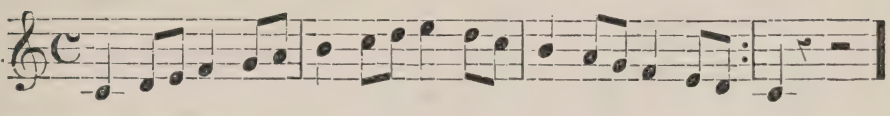
With No. 87.

No. 44.



EXERCISES FOR THE PRACTICE OF QUAVERS, *CONTINUED.*

No. 45.



No. 46.



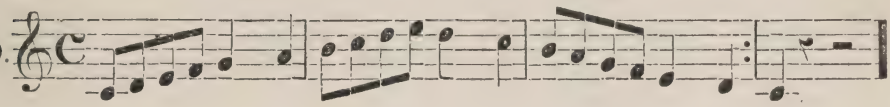
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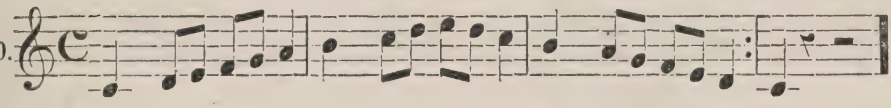
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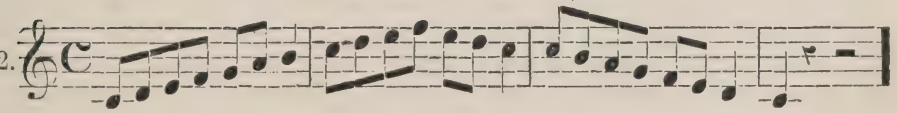
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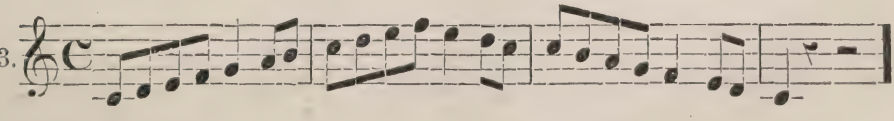
No. 51.



No. 52.



No. 53.



No. 54.



No. 55. [In Two Parts.] SONG.

Music by JOHN HULLAH.



Fig. 47.

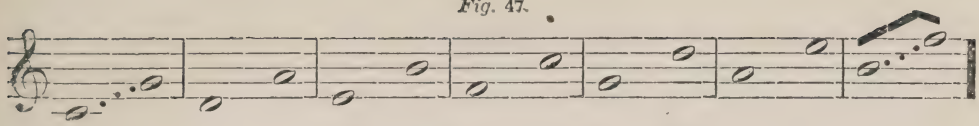
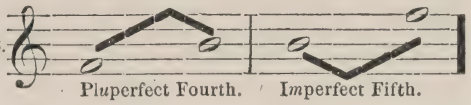


Fig. 48.



Pluperfect Fourth. Imperfect Fifth.

EXERCISES FOR THE PRACTICE OF FIFTHS.

Nos. 56 *to* 65 *can be sung in combination with Nos.* 123 *to* 132 (*Octaves, pages* 39 *and* 40.) *See directions over each exercise. Nos.* 56 *and* 58 *may be* vocalized *as well as solfaed.*

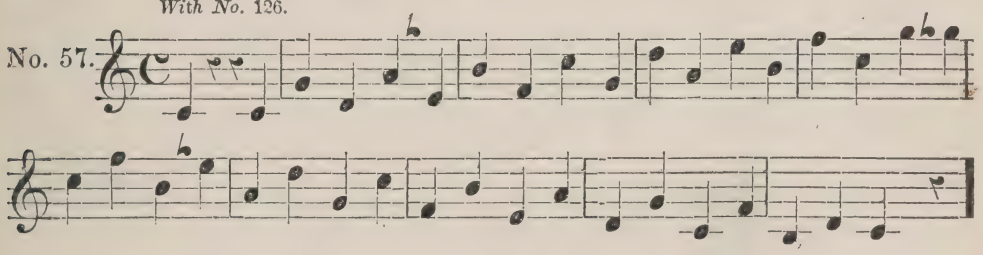
With No. 125.

No. 56.



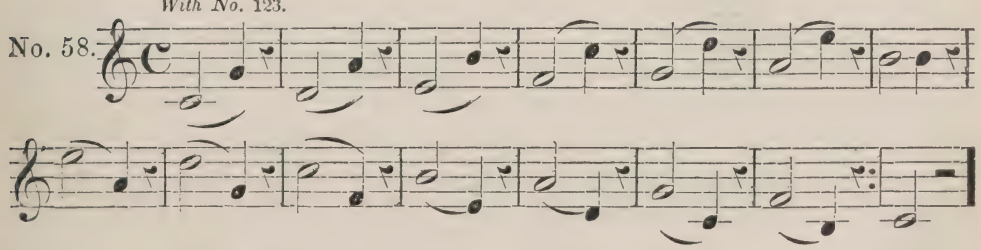
With No. 126.

No. 57.



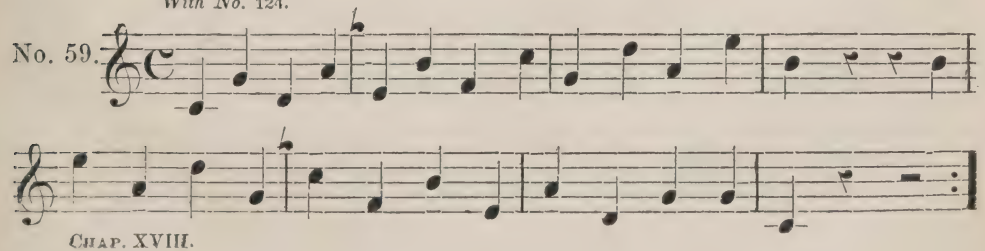
With No. 123.

No. 58.



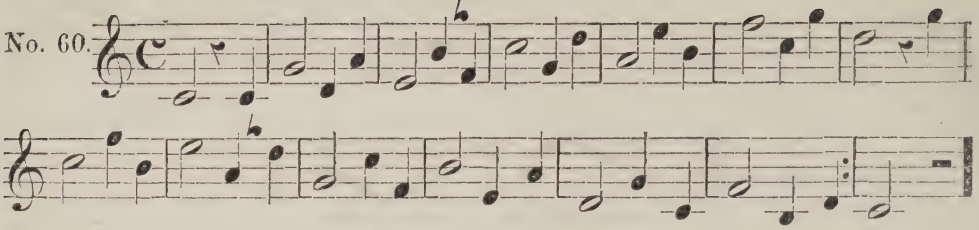
With No. 124.

No. 59.



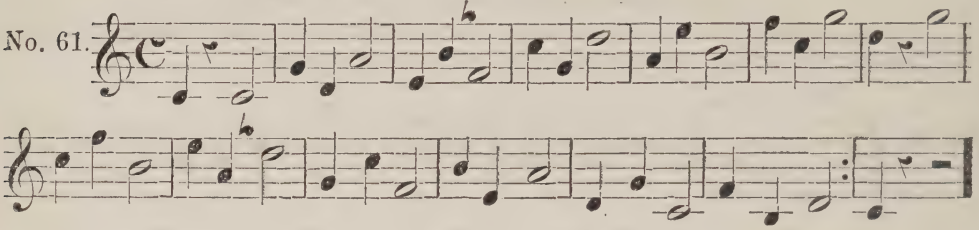
With No. 130.

No. 60.



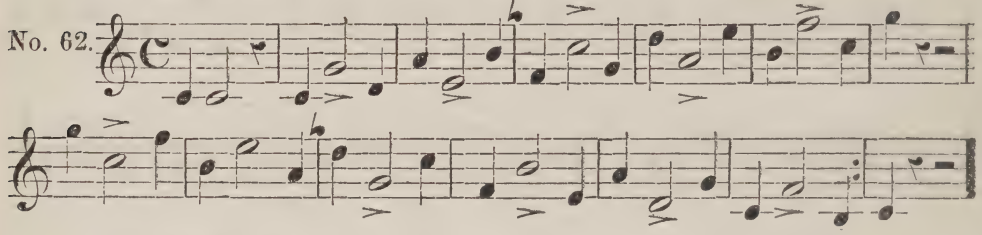
With No. 131.

No. 61.



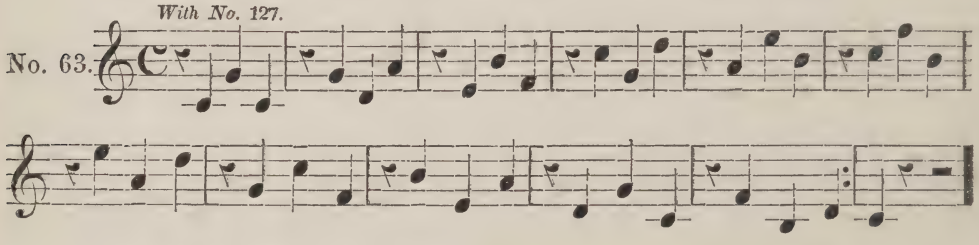
With No. 132.

No. 62.



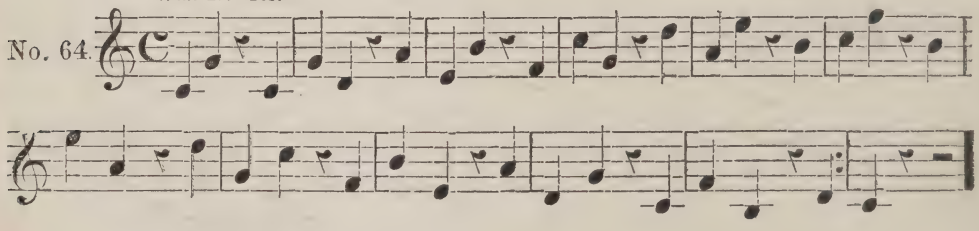
With No. 127.

No. 63.



With No. 128.

No. 64.



With No. 129.

No. 65.

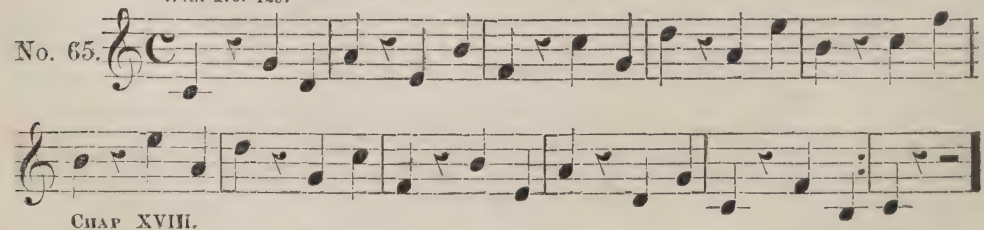
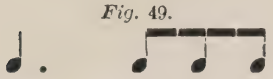
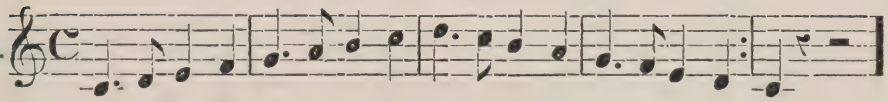


Fig. 49.

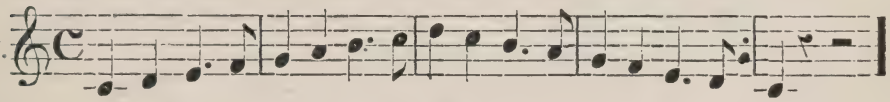


EXERCISES FOR THE PRACTICE OF DOTTED CROTCHETS.

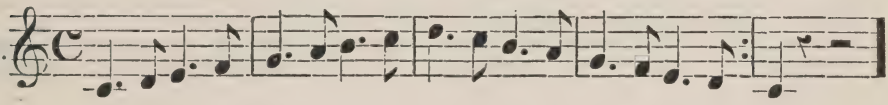
No. 66.



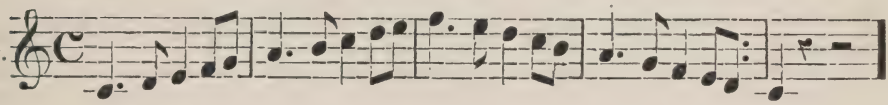
No. 67.



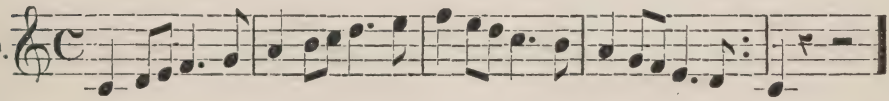
No. 68.



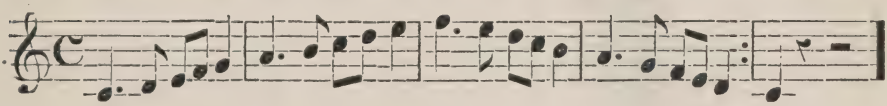
No. 69.



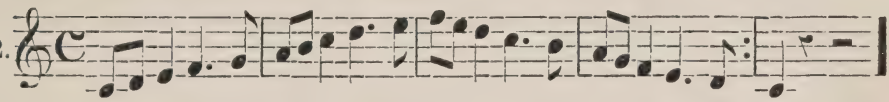
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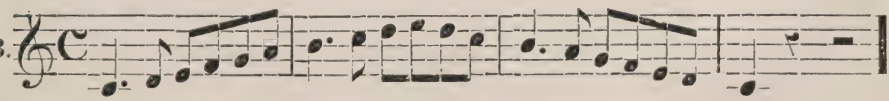
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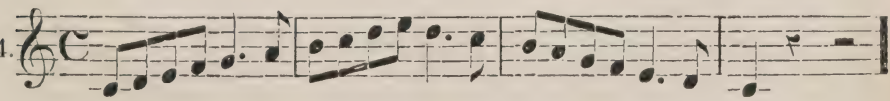
No. 72.



No. 73.



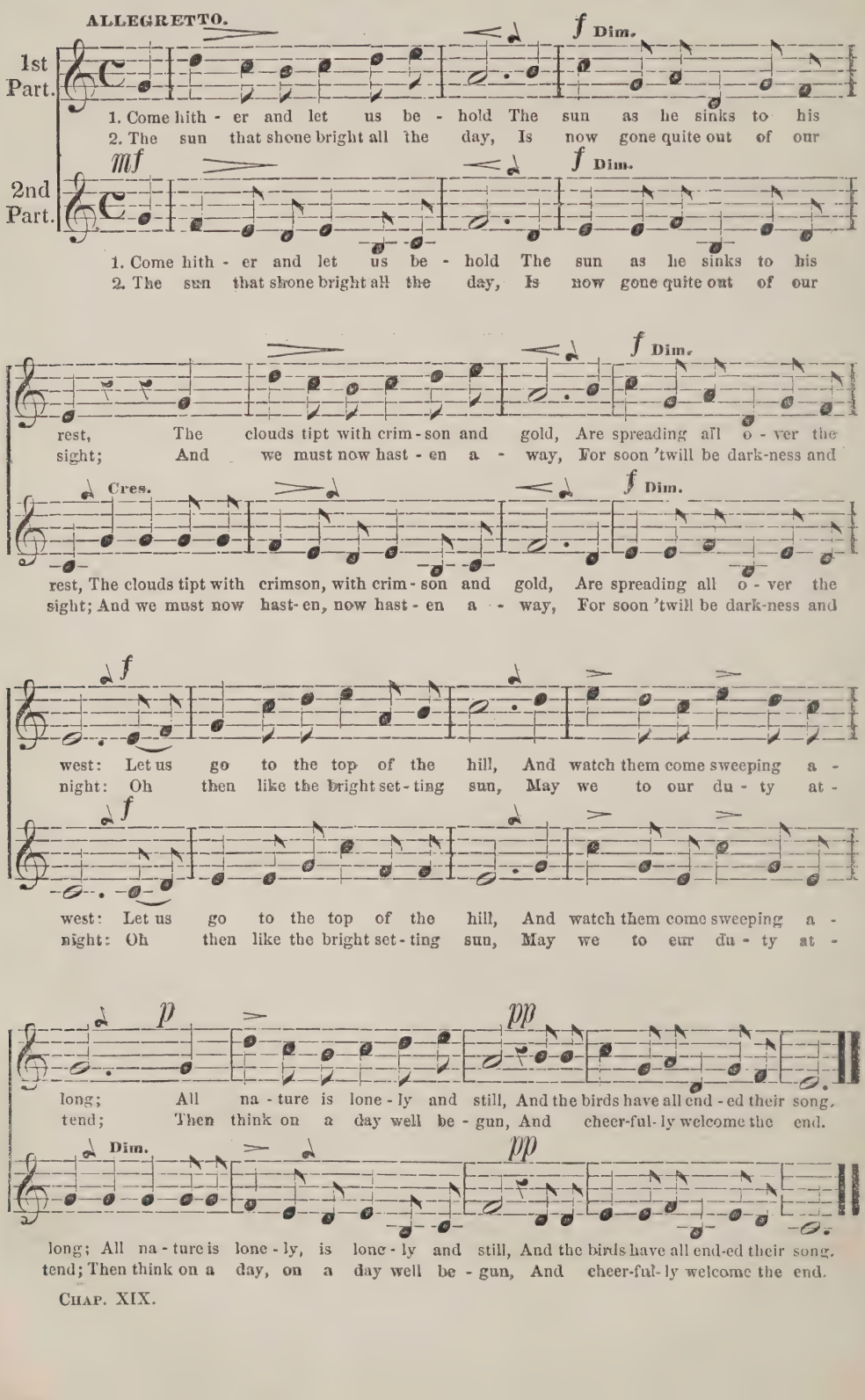
No. 74.



No. 75. [In Two Parts.]

SONG.

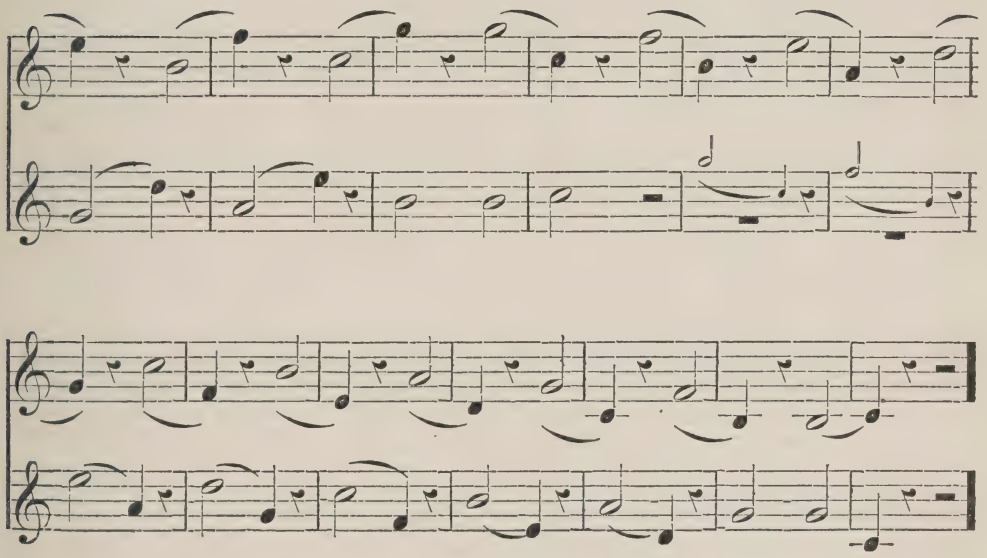
Music by JOHN HULLAH.



No. 76.

[Repetition of No. 56.]

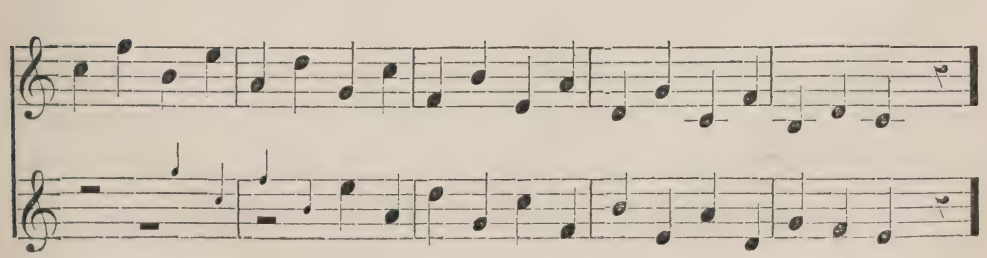
[Repetition of No. 58.]



No. 77.

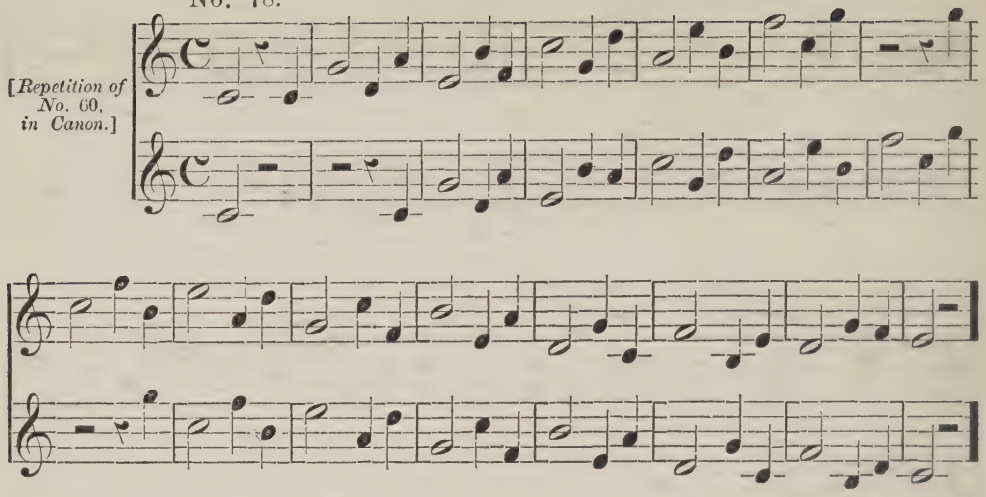
[Repetition of No. 57.]

[Repetition of No. 59.]



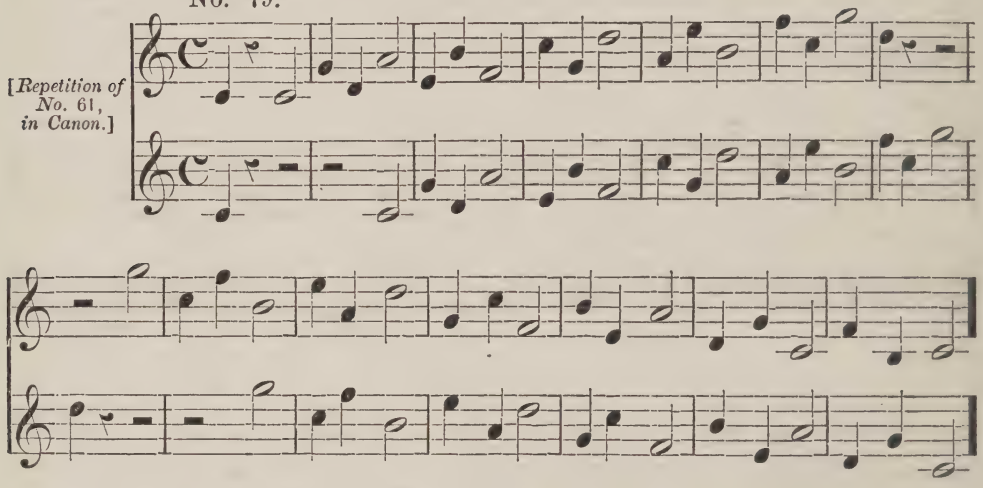
No. 78.

[*Repetition of No. 60, in Canon.*]



No. 79.

[*Repetition of No. 61, in Canon.*]



No. 80.

[*Repetition of No. 62, in Canon.*]

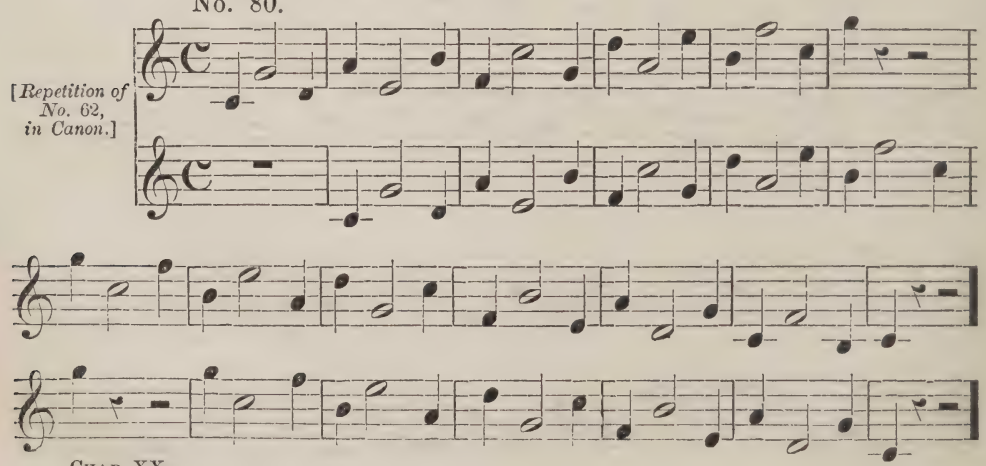


Fig. 50.

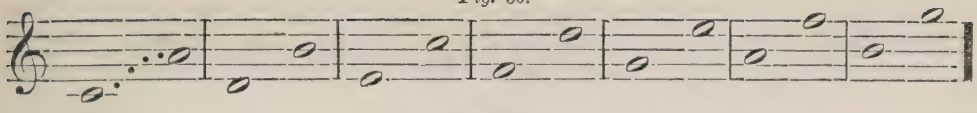
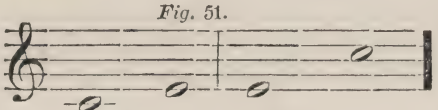


Fig. 51.



Nos. 81 *to* 90 *can be sung in combination with Nos.* 35 *to* 44. (*Fourths, page* 21 *and* 22.)

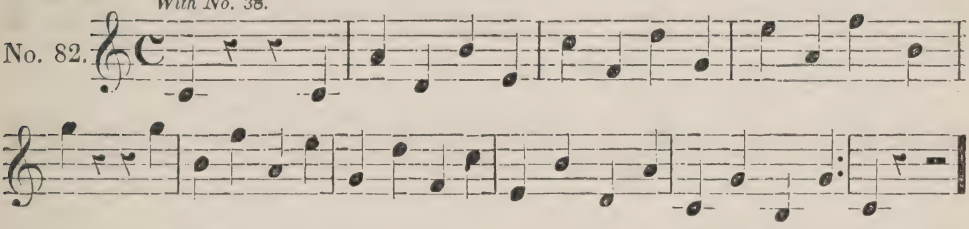
With No. 37.

No. 81.



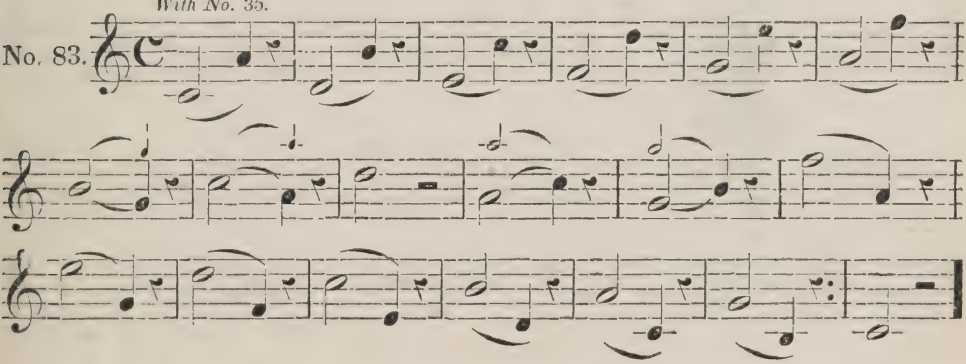
With No. 38.

No. 82.



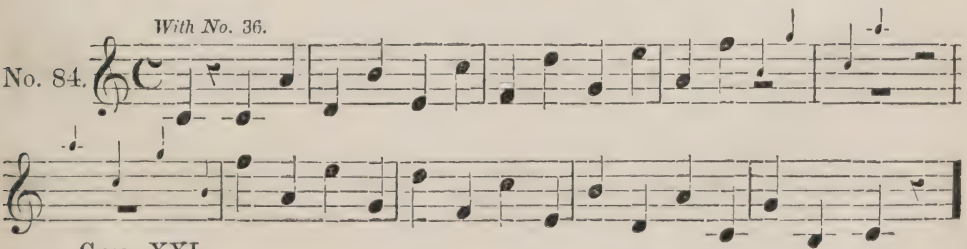
With No. 35.

No. 83.



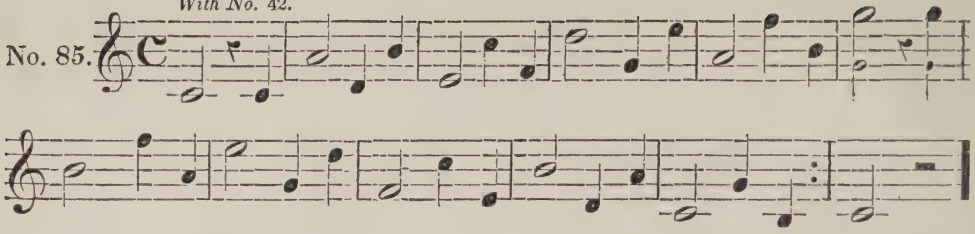
With No. 36.

No. 84.



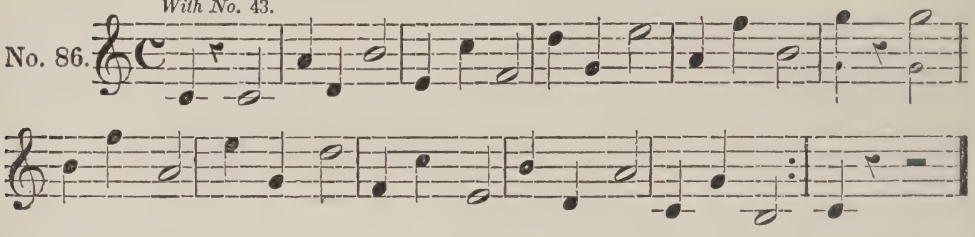
With No. 42.

No. 85.



With No. 43.

No. 86.



With No. 44.

No. 87.



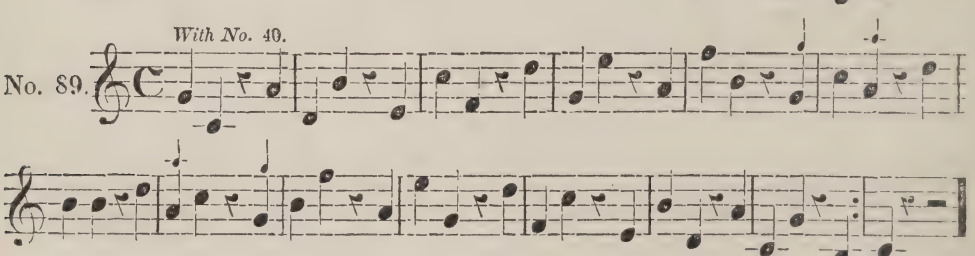
With No. 39.

No. 88.



With No. 40.

No. 89.



With No. 41.

No. 90.

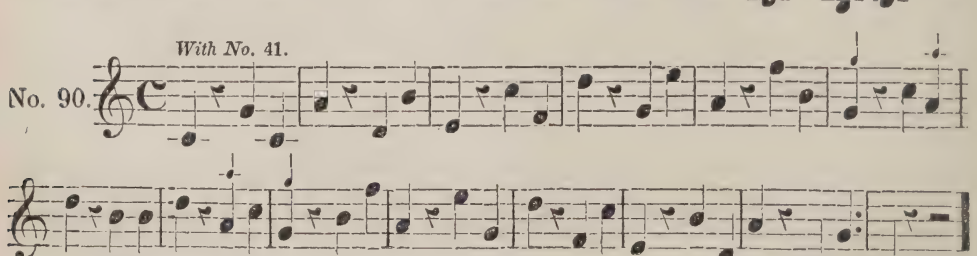
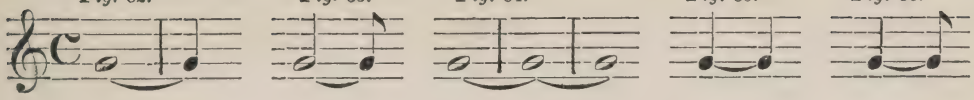


Fig. 52. *Fig. 53.* *Fig. 54.* *Fig. 55.* *Fig. 56.*

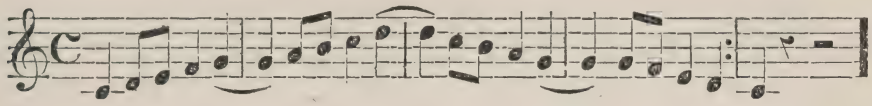


EXERCISES FOR THE PRACTICE OF TIED NOTES.

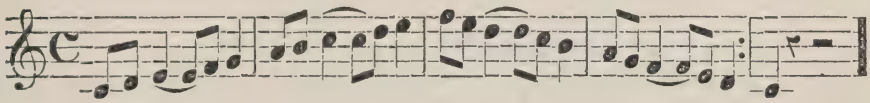
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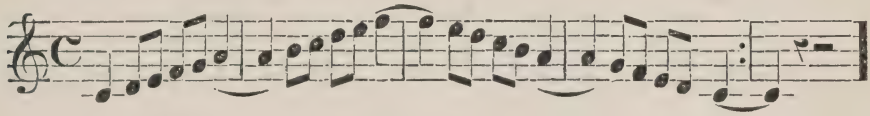
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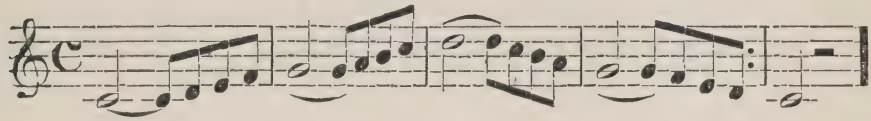
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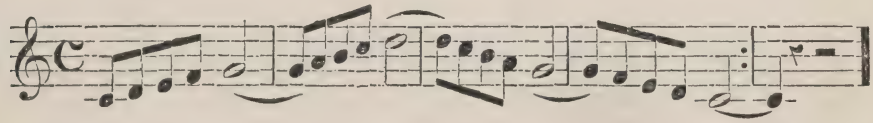
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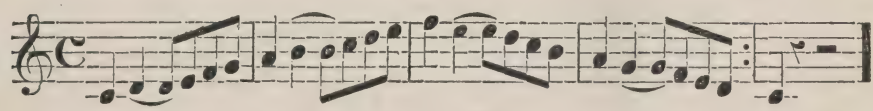
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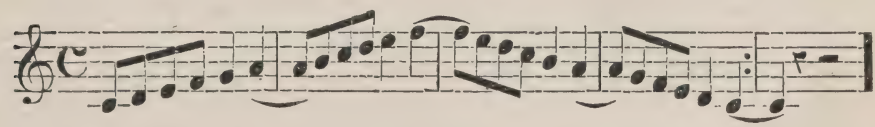
No. 96.



No. 97.



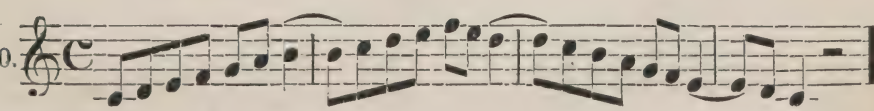
No. 98.



No. 99.



No. 100.



No. 101. SONG.

Words from "ORIGINAL POEMS" Music by JOHN HULLAH.

ANDANTINO.

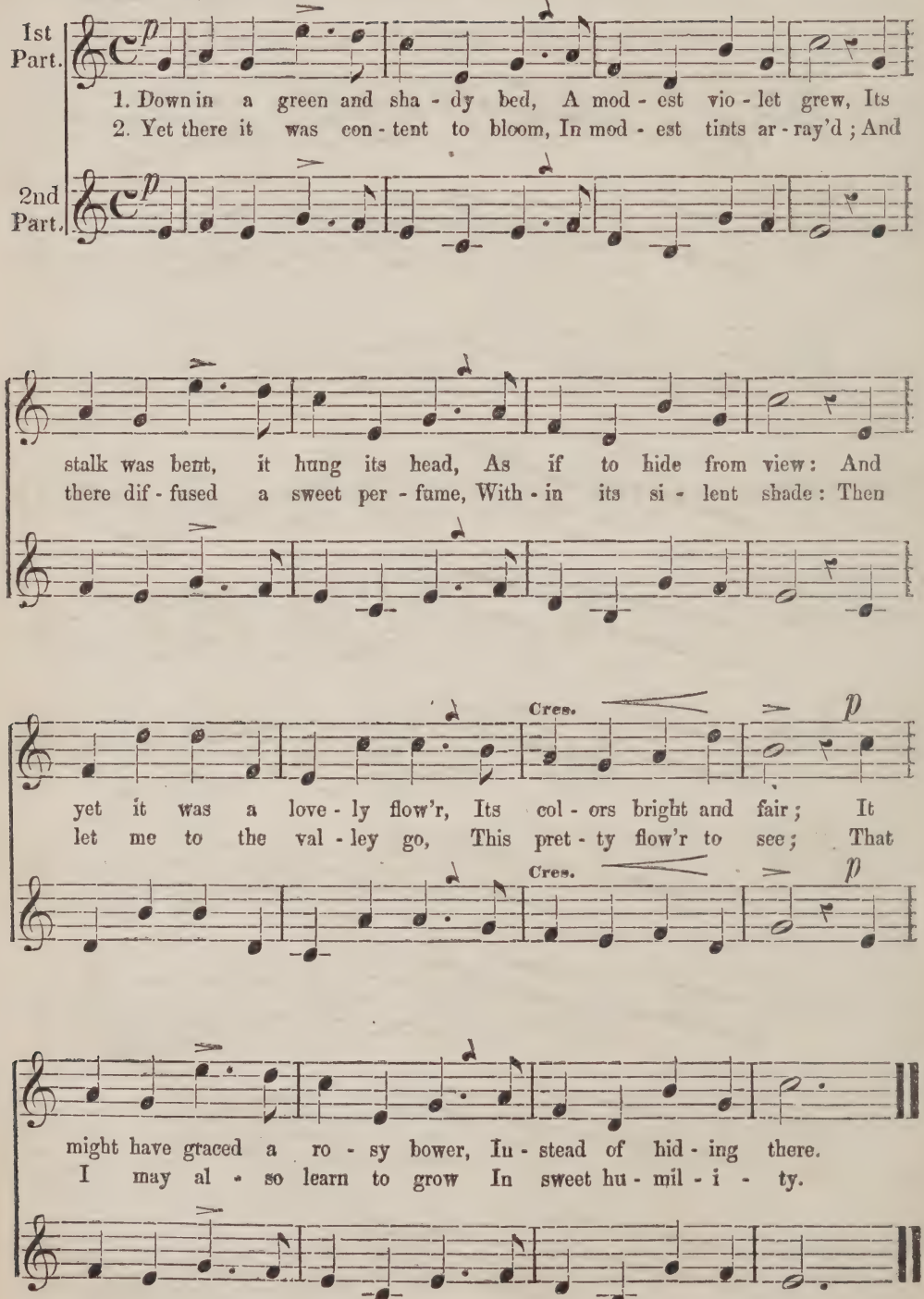


Fig. 57.

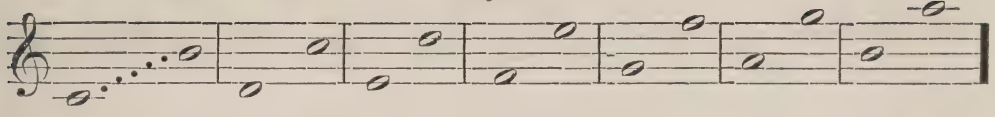
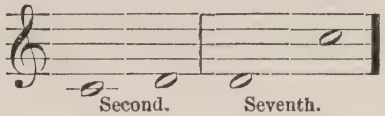


Fig. 58.



Nos. 102 to 111 can be sung in combination with Nos. 14 to 23, (Thirds, pages 17 and 18.) See directions over each exercise.

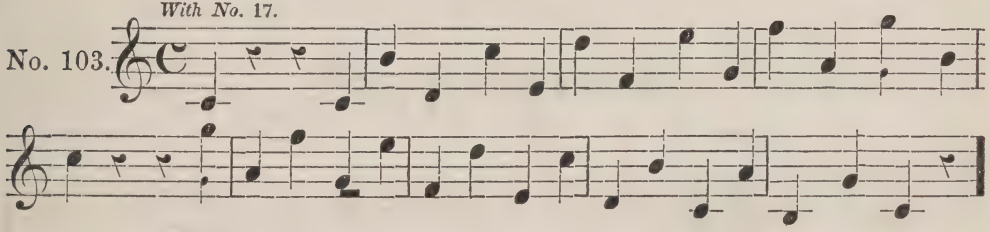
With No. 16.

No. 102.



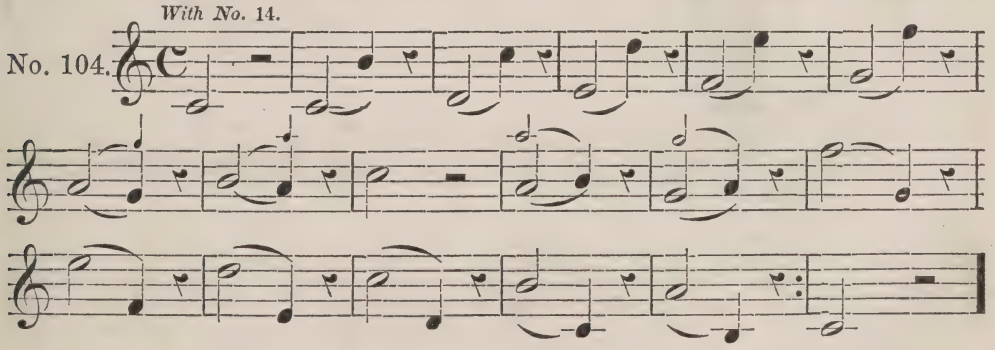
With No. 17.

No. 103.



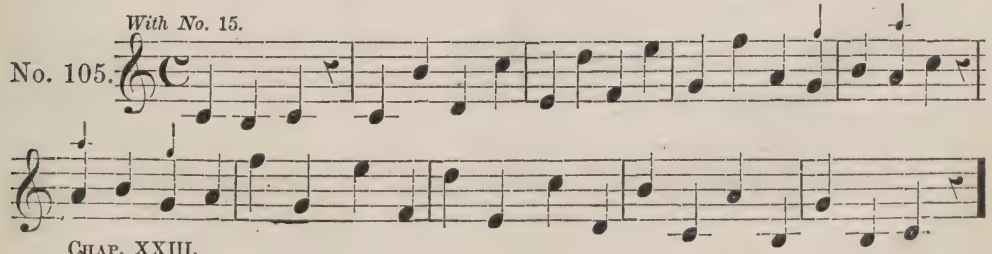
With No. 14.

No. 104.



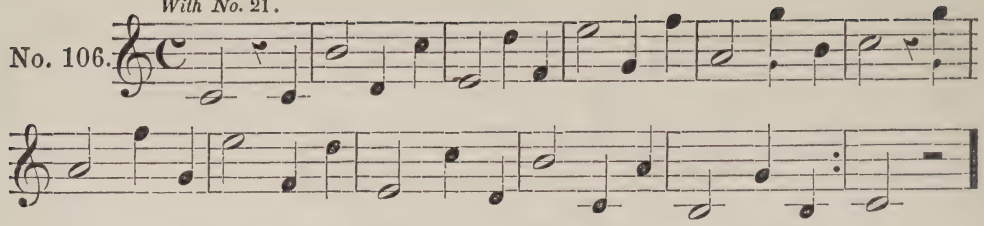
With No. 15.

No. 105.



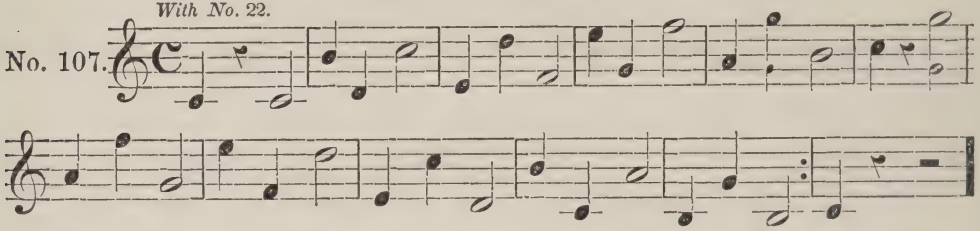
With No. 21.

No. 106.



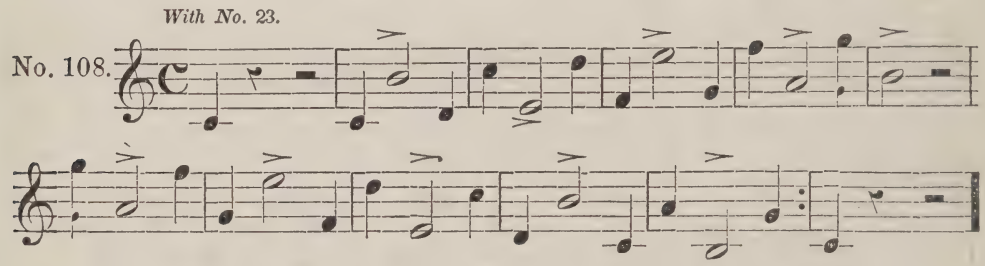
With No. 22.

No. 107.



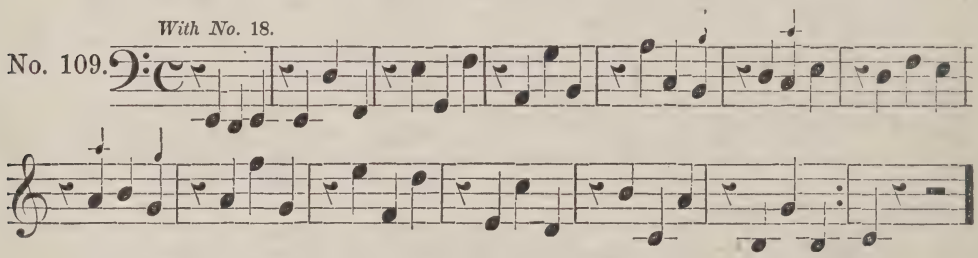
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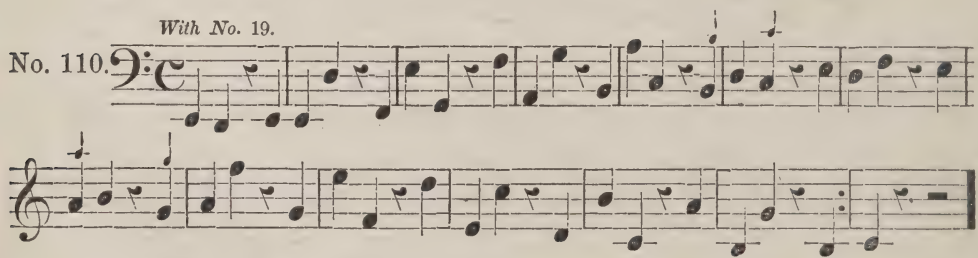
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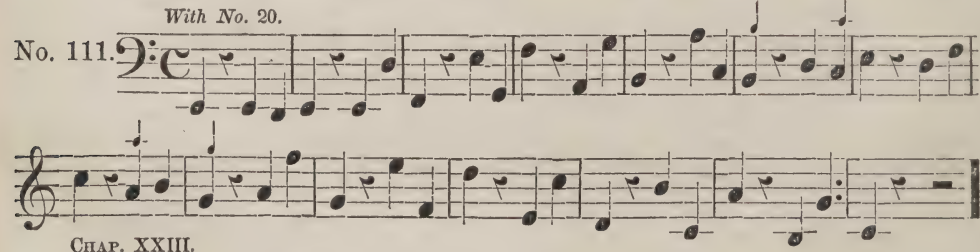
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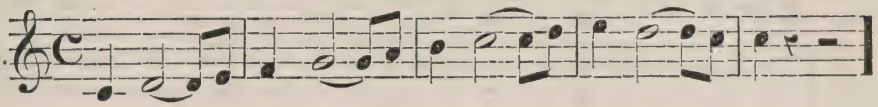
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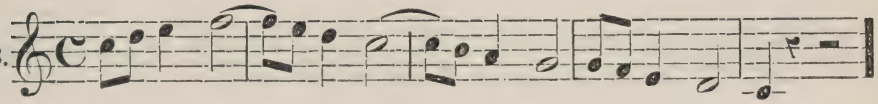


EXERCISES FOR THE PRACTICE OF TIED NOTES.

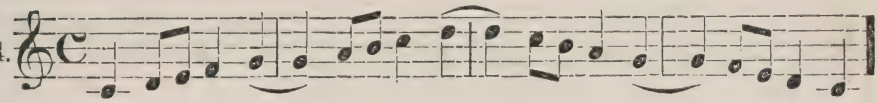
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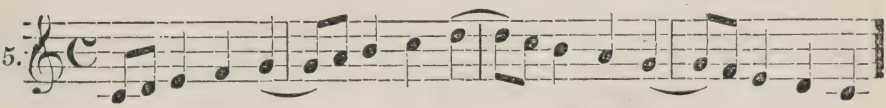
No. 113.



No. 114.



No. 115.



No. 116.



No. 117.



No. 118.



No. 119.



No. 120.



No. 121.



No. 122.

SONG.

Words from "ORIGINAL POEMS."

Music by JOHN HULLAH.



Fig. 59.

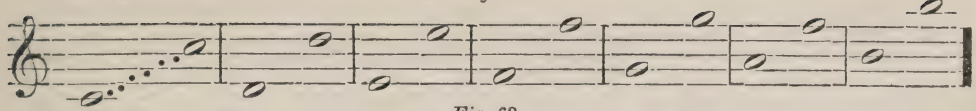
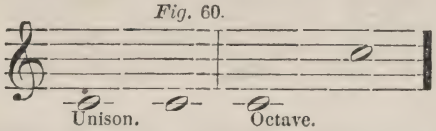


Fig. 60.



Nos. 213 to 132 can be sung in combination with Nos. 56 to 65. (Fifths, page 25 and 26.) See directions over each exercise.

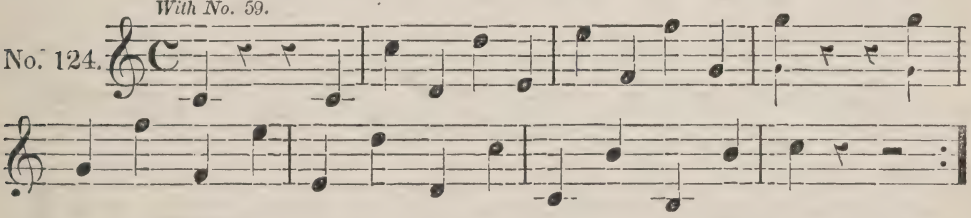
With No. 58.

No. 123.



With No. 59.

No. 124.



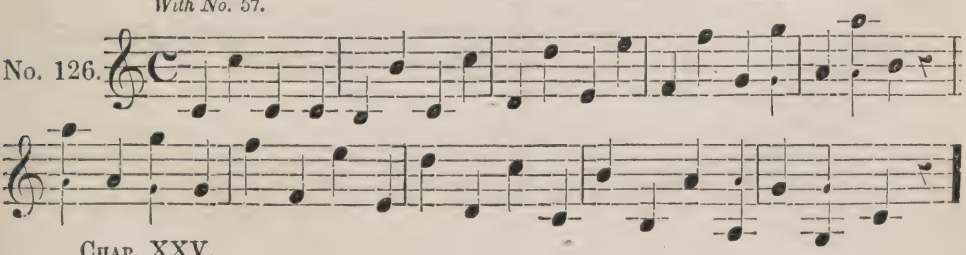
With No. 56.

No. 125.



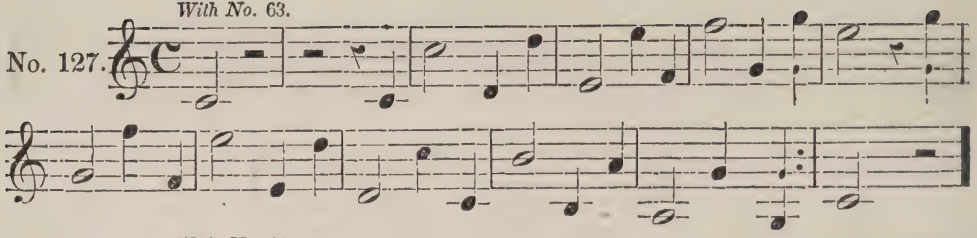
With No. 57.

No. 126.



With No. 63.

No. 127.



With No. 64.

No. 128.



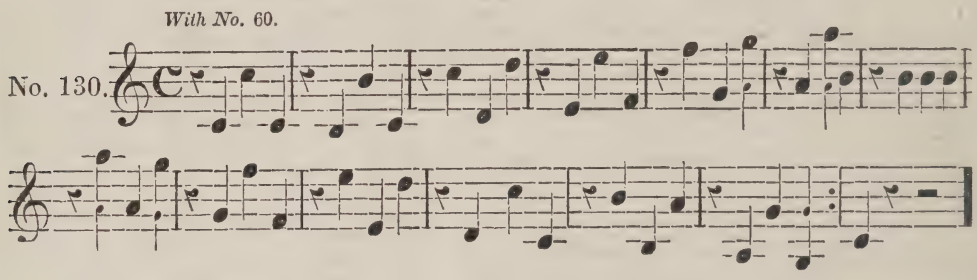
With No. 65.

No. 129.



With No. 60.

No. 130.



With No. 61.

No. 131.



With No. 62.

No. 132.

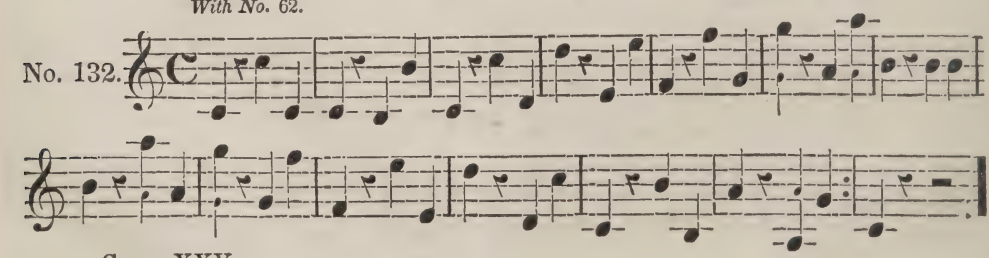


Fig. 61.

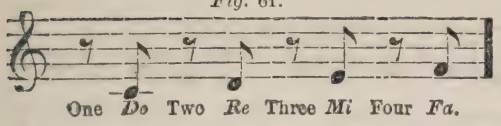
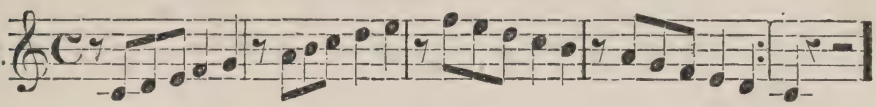


Fig. 62.

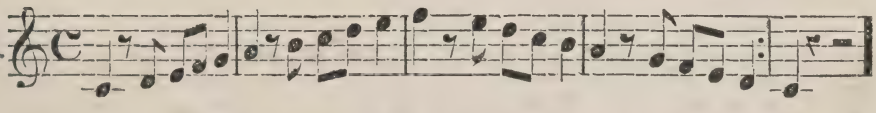


EXERCISES FOR THE PRACTICE OF QUAVER RESTS.

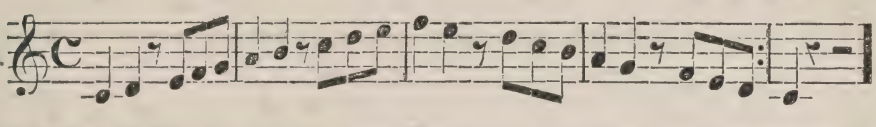
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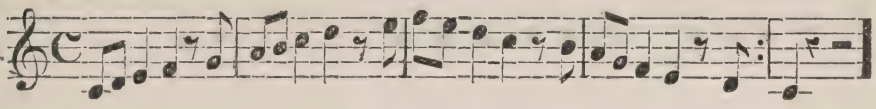
No. 134.



No. 135.



No. 136.



No. 137. [IN TWO PARTS.] SONG.

Music by JOHN HULLAR.

ALLEGRO. *mf* *ff*

1st Part.

Twinkle, twin - kle, lit - tle Star, How I won-der what you are! Up a -

mf *ff*

2nd Part.

pp *p*

bove the world so high, Like a dia-mond in the sky. Twin - kle, twinkle, lit - tle

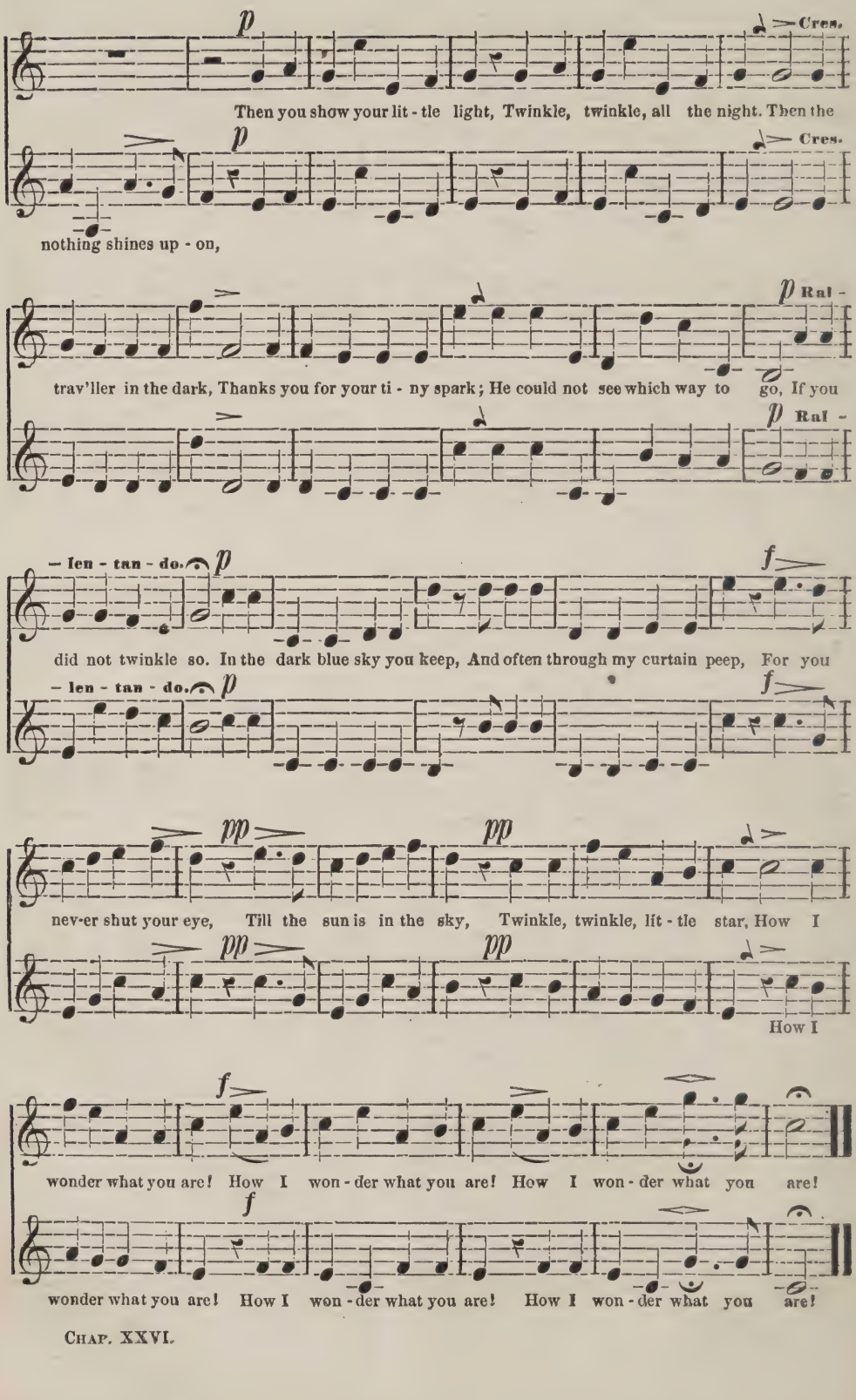
pp *p*

f

Star, How I won - der what you are! When the blaz - ing sun is gone,

f

How I When he


p
Cres.
Then you show your lit - tle light, Twinkle, twinkle, all the night. Then the
p
Cres.
nothing shines up - on,
p
Ral -
trav'ller in the dark, Thanks you for your ti - ny spark; He could not see which way to go, If you
p
Ral -
– len - tan - do.
p
f
did not twinkle so. In the dark blue sky you keep, And often through my curtain peep, For you
– len - tan - do.
p
f
pp
pp
nev-er shut your eye, Till the sun is in the sky, Twinkle, twinkle, lit - tle star, How I
pp
pp
How I
f
wonder what you are! How I won - der what you are! How I won - der what you are!
f
wonder what you are! How I won - der what you are! How I won - der what you are!

EXERCISE FOR THE PRACTICE OF INTERVALS.

No. 138.



EXERCISE FOR THE PRACTICE OF READING IN TIME.

No. 139.

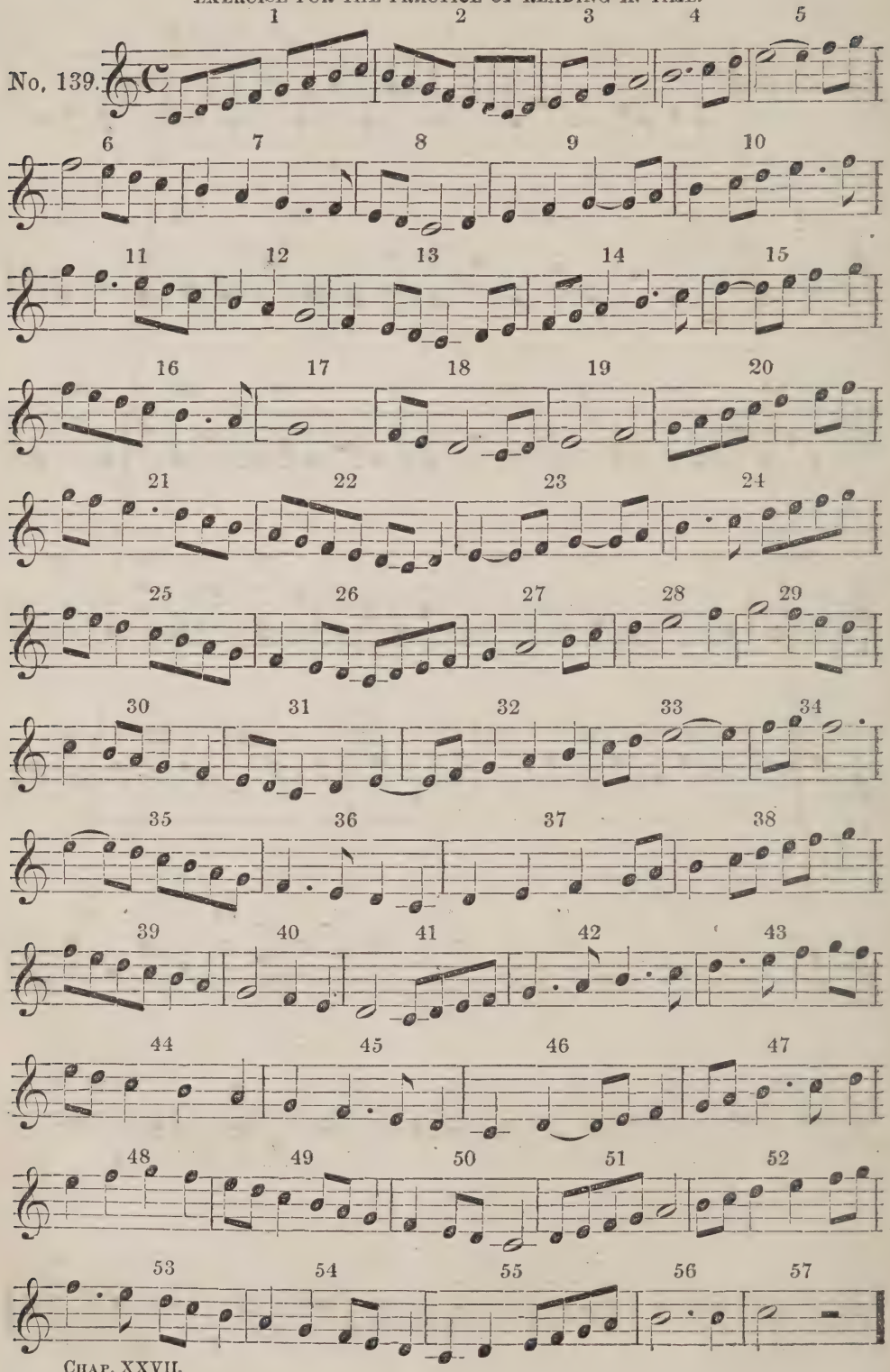


Fig. 63.

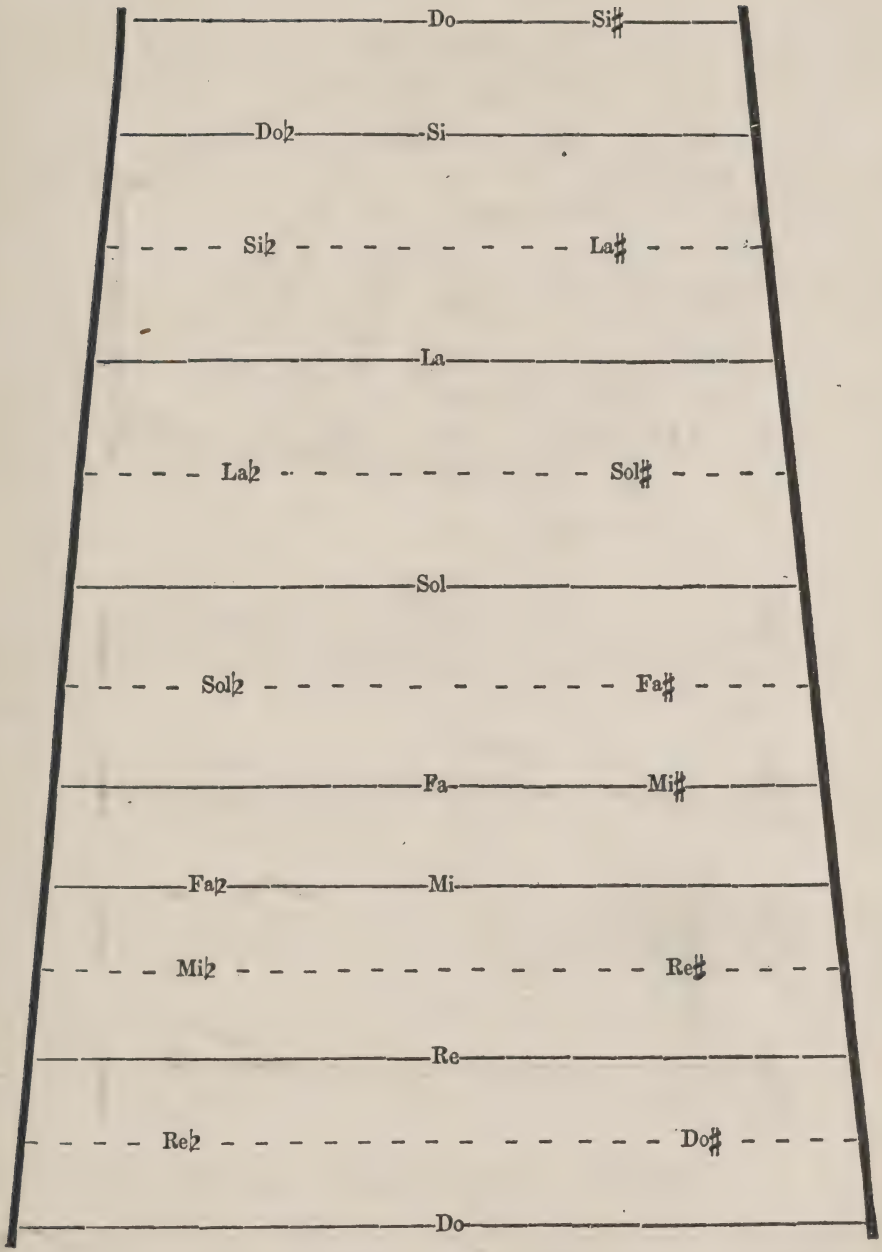


Fig. 64.

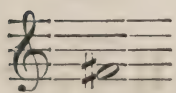


Fig. 65.

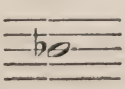


Fig. 66.

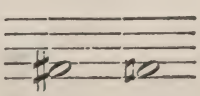
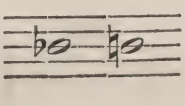


Fig. 67.



ESSENTIAL SHARPS AND FLATS.

Fig. 68.

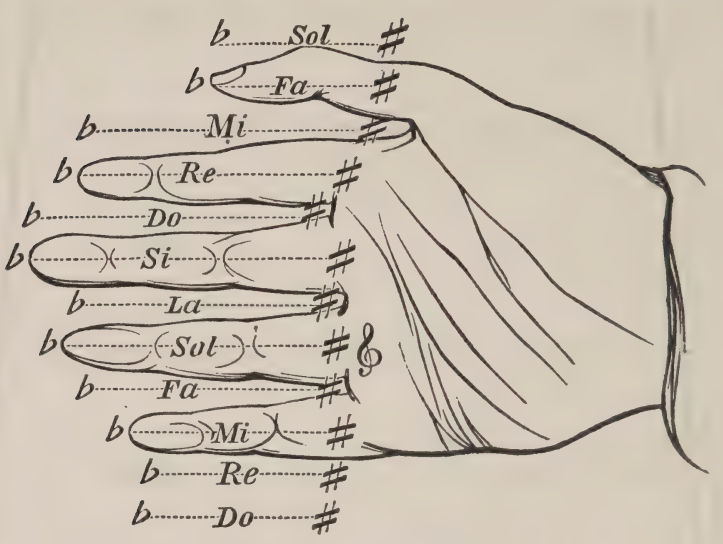


Fig. 69.



Fig. 71.



Fig. 70.

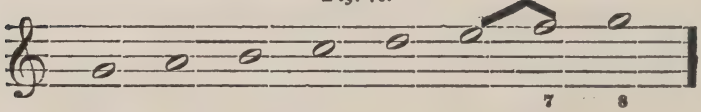
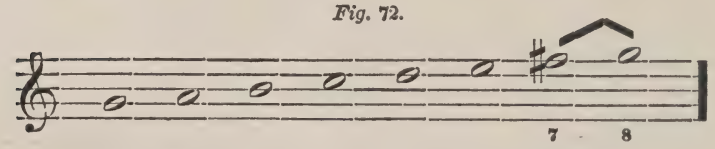


Fig. 72.



SECONDS, *MAJOR* AND *MINOR*.

Fig. 73.

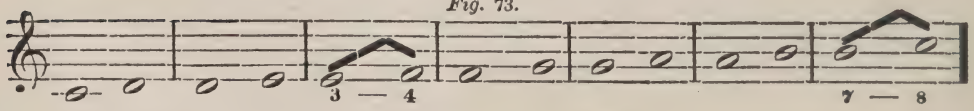


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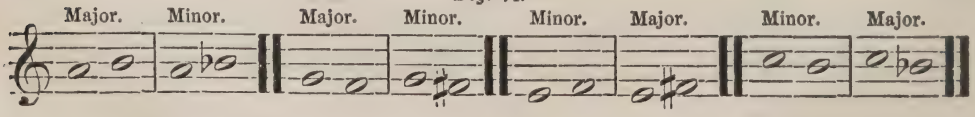


Fig. 75.

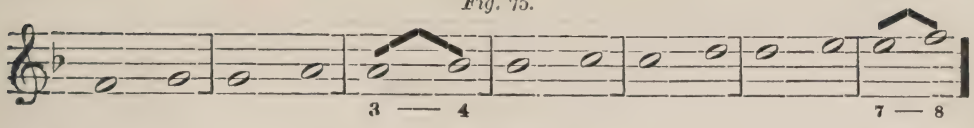


Fig. 77.

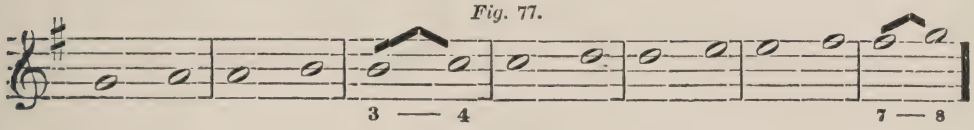


Fig. 76.

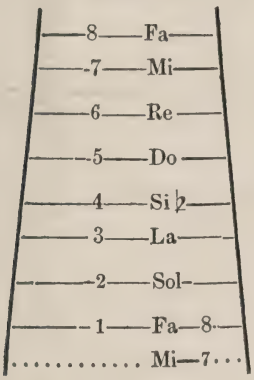


Fig. 78.

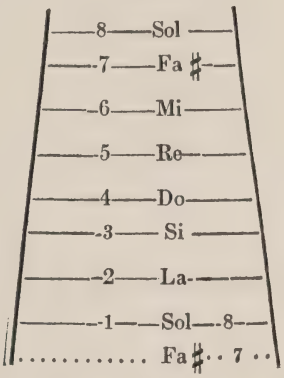


Fig. 79.

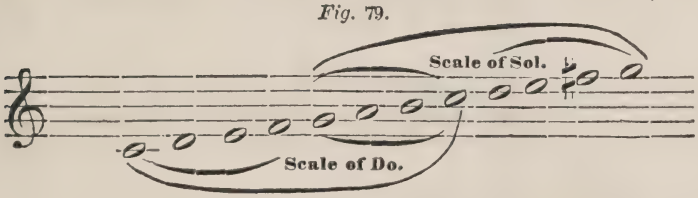


Fig. 80.

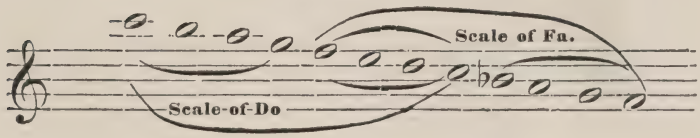


Fig. 81.

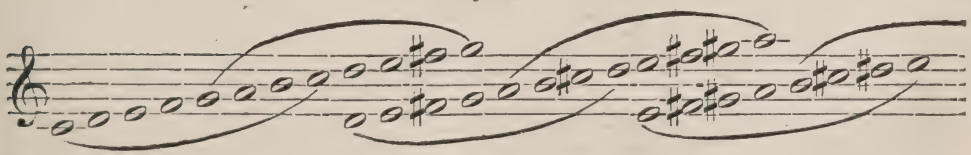


Fig. 82.

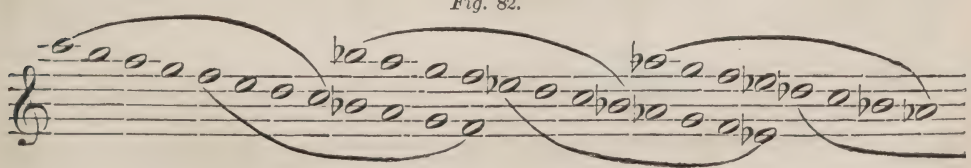
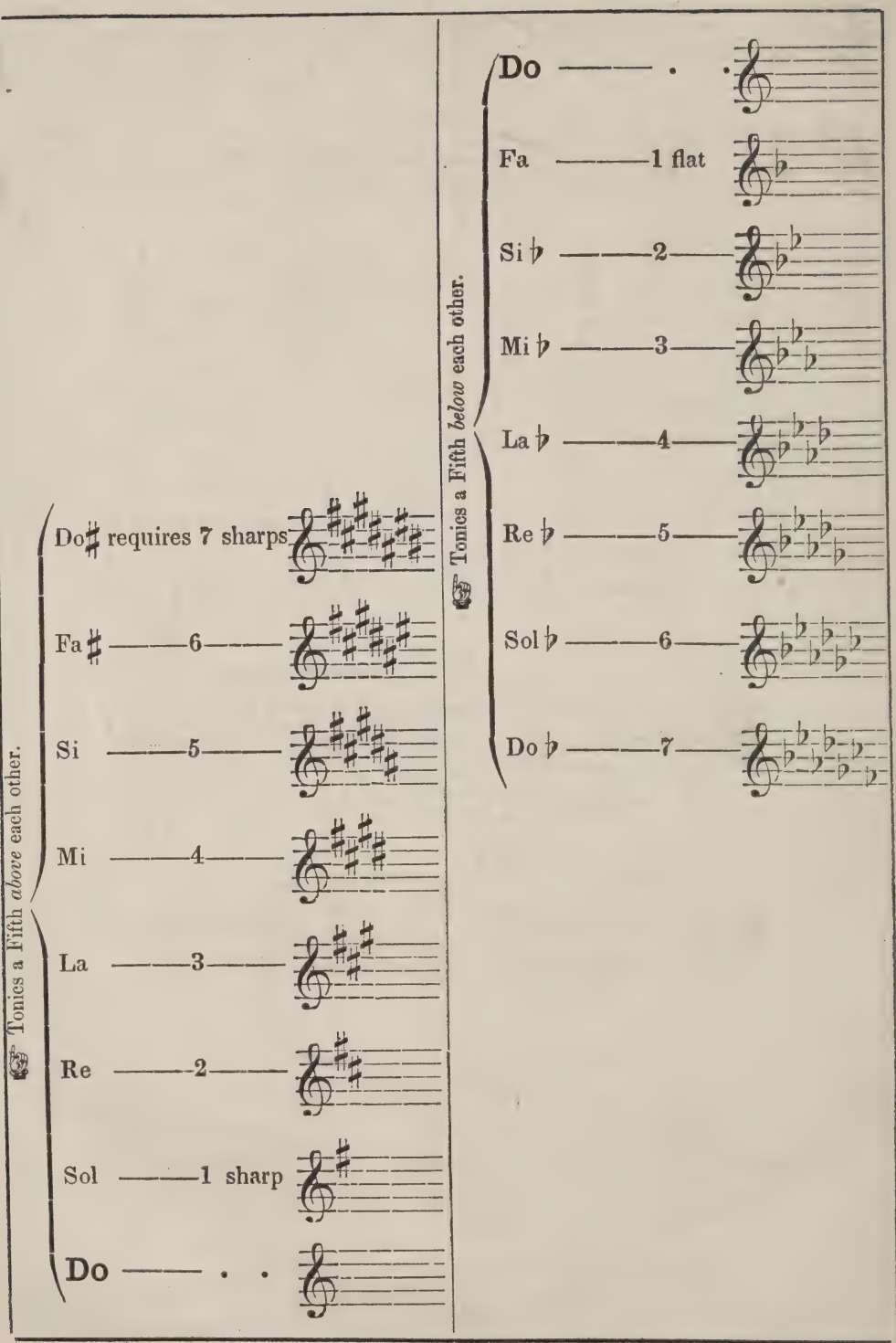


Fig 83.


Tonics a Fifth *above* each other.
Do♯ requires 7 sharps
Fa♯ ——6——
Si ——5——
Mi ——4——
La ——3——
Re ——2——
Sol ——1 sharp
Do ——
Tonics a Fifth *below* each other.
Do ——
Fa ——1 flat
Si♭ ——2——
Mi♭ ——3——
La♭ ——4——
Re♭ ——5——
Sol♭ ——6——
Do♭ ——7——

ACCIDENTALS INDICATING MODULATION.

Fig. 84.

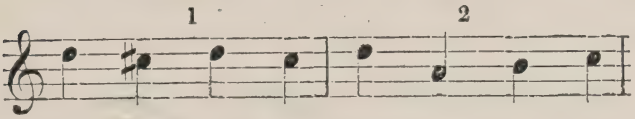


Fig. 85.



Fig. 86.

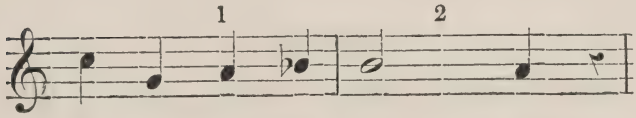


Fig. 87.

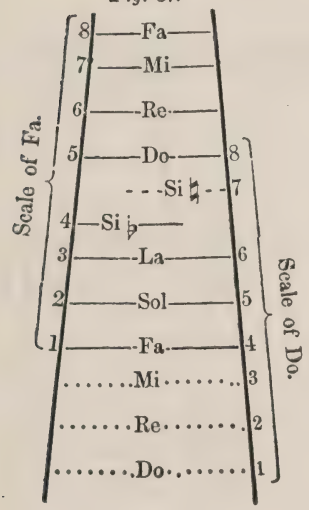
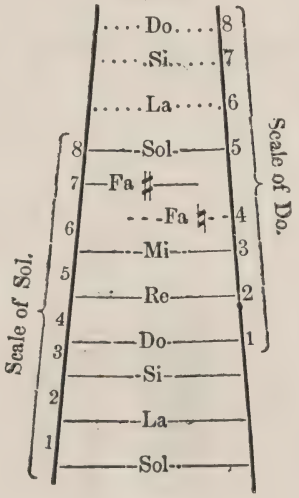
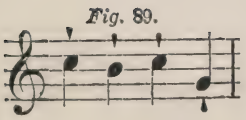


Fig. 88.



DASHES AND DOTS.

Fig. 89.



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Fig. 90.

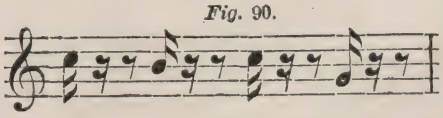
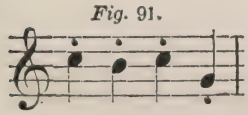
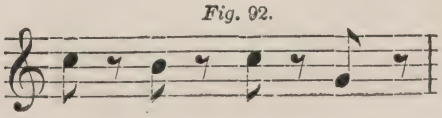


Fig. 91.



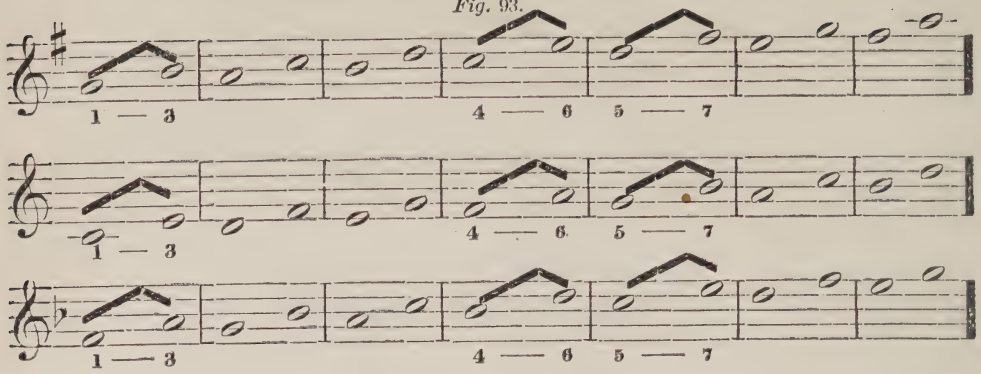
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Fig. 92.



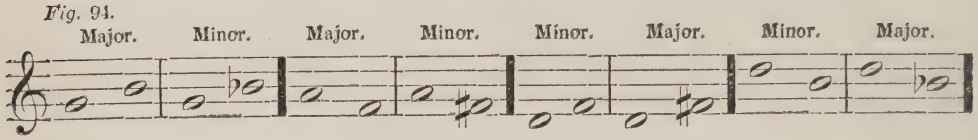
THIRDS, MAJOR AND MINOR.

Fig. 93.



THIRDS.

Fig. 94.



THE MINOR MODE OF THE DIATONIC SCALE.

Fig. 95.

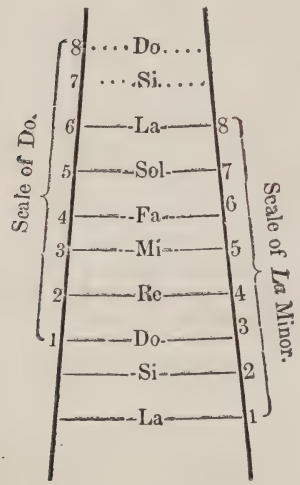


Fig. 102.

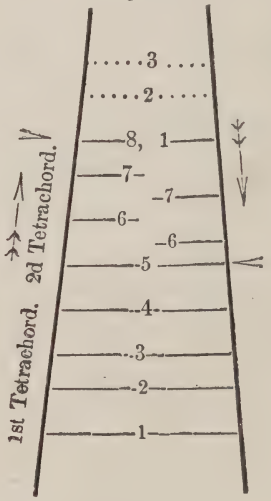


Fig. 96.



Fig. 100.

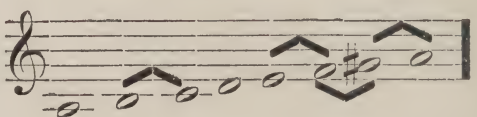


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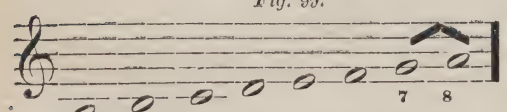


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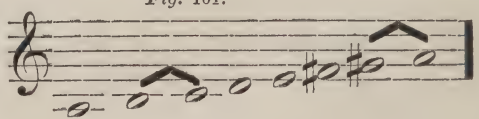
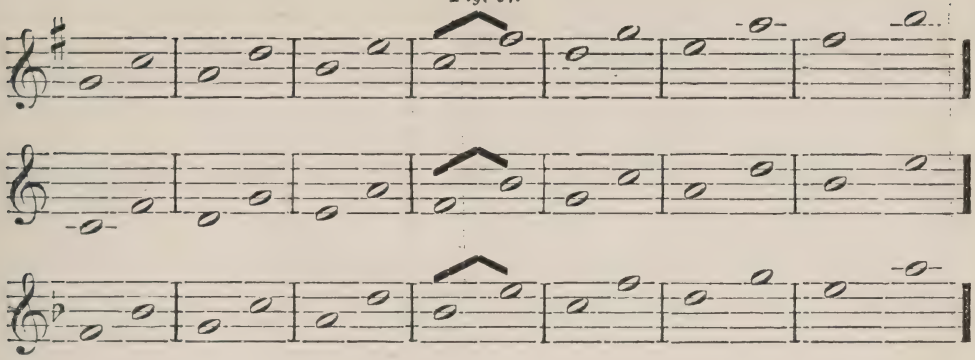
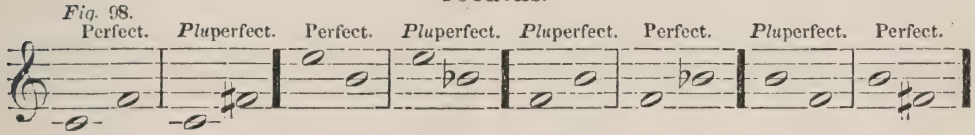


Fig. 97.



FOURTHS.

Fig. 98.



ALLA BREVE AND DUPLE TIME.

Fig. 103.

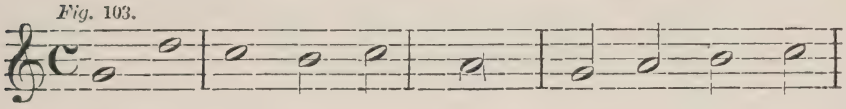


Fig. 104.

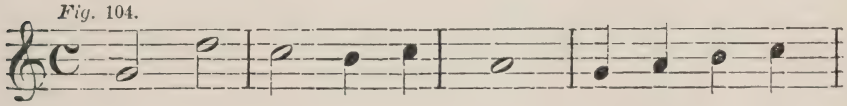
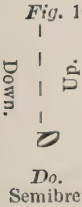


Fig. 105.



Fig. 106.



Do.
Semibreve.

Fig. 107.
Minim.
Re.



Do.
Minim.

Fig. 108.
Crotch.
Mi.



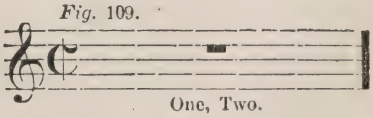
Do.
Crotch.

Crotch.
Fa.



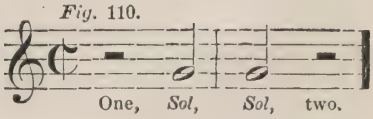
Re.
Crotch.

Fig. 109.



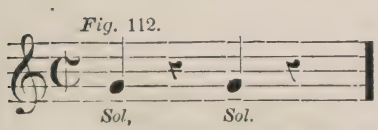
One, Two.

Fig. 110.



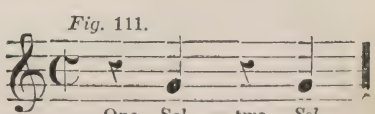
One, *Sol*, *Sol*, two.

Fig. 112.



Sol, *Sol*.

Fig. 111.

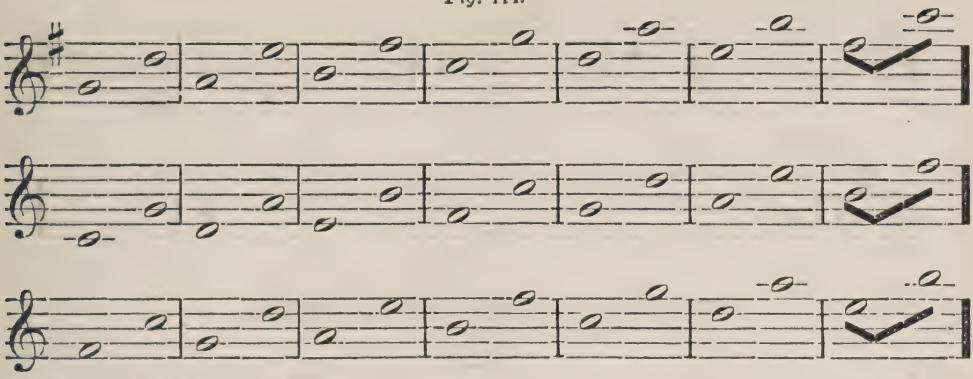


One, *Sol*, two, *Sol*.

Fig 113.


☞ Tonics a Fifth *above* each other.
Do ♯
Fa ♯
Si
Mi
La
Re
Sol
Do
Their Relative Minors.
La ♯
Re ♯
Sol ♯
Do ♯
Fa ♯
Si
Mi
La
☞ Tonics a Fifth *below* each other.
Do
Fa
Si ♭
Mi ♭
La ♭
Re ♭
Sol ♭
Do ♭
Their relative Minors.
La
Re
Sol
Do
Fa
Si ♭
Mi ♭
La ♭

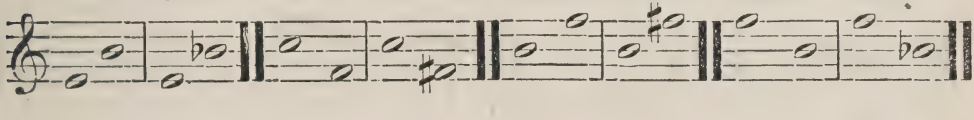
Fig. 114.



FIFTHS.

Fig. 115.

Perfect. *Im*perfect. Perfect. *Im*perfect. *Im*perfect. Perfect. *Im*perfect. Perfect.



TRIPLE TIME.

Fig. 116. $\frac{3}{2}$ $\frac{2}{4}$ $\frac{6}{8}$ &c.

Fig. 117.



Fig. 118.



THE PLACES OF NOTES ON THE BASS STAFF.

Fig. 119.

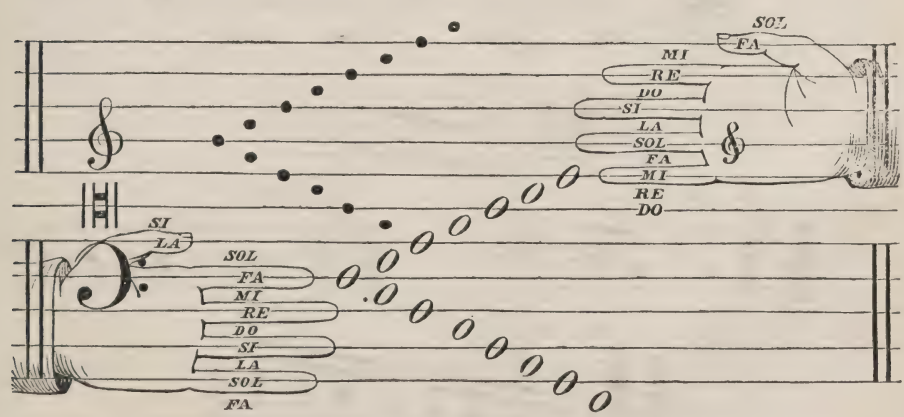


Fig. 120.

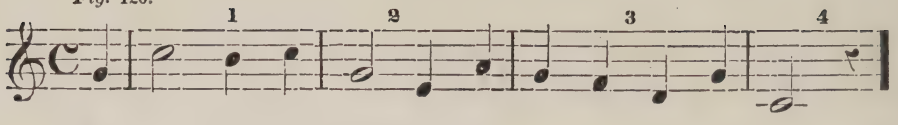
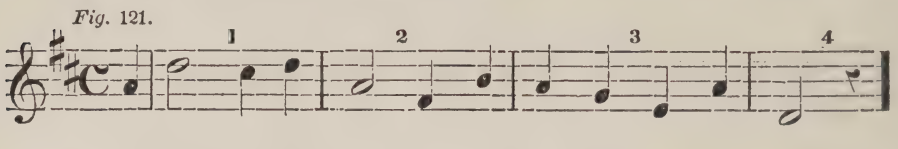
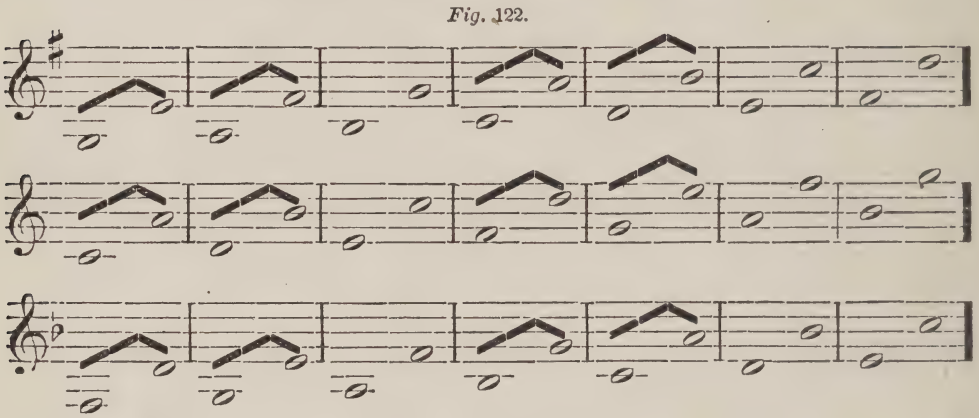


Fig. 121.



SIXTHS, MAJOR AND MINOR.

Fig. 122.



SIXTHS.

Fig. 123.

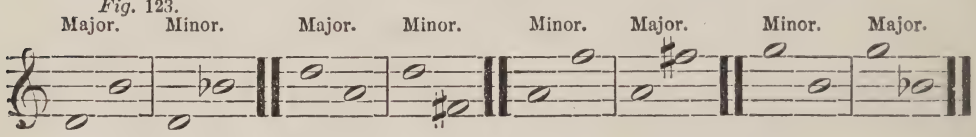


Fig. 124.

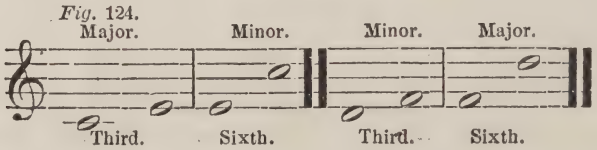


Fig. 125.

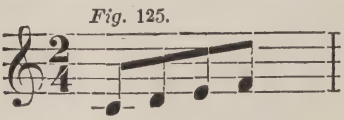


Fig. 126.

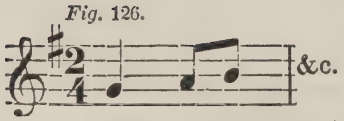


Fig. 127.

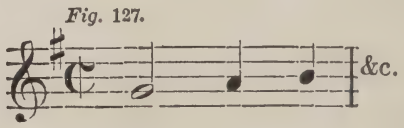


Fig. 128.

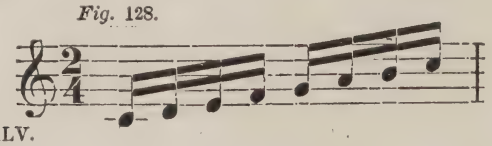


Fig. 129.

	SIMPLE.			COMPOUND		
	Signature.	*Number* of beats in each bar.	Value of each *beat*.	Signature.	*Number* of beats in each bar.	Value of each *beat*.
Common Time.	𝄵	Four.	𝅗𝅥	$\frac{12}{4}$	Four.	𝅗𝅥.
	𝄴	Four.	♩	$\frac{12}{8}$	Four.	♩.
	𝄵	Two.	𝅗𝅥	$\frac{6}{4}$	Two.	𝅗𝅥.
	$\frac{2}{4}$	Two.	♩	$\frac{6}{8}$	Two.	♩.
Triple Time.	$\frac{3}{2}$	Three.	𝅗𝅥	$\frac{9}{4}$	Three.	𝅗𝅥.
	$\frac{3}{4}$	Three.	♩	$\frac{9}{8}$	Three.	♩.
	$\frac{3}{8}$	Three.	♪	$\frac{9}{16}$	Three.	♪.

$\frac{6}{8}$ TIME.

Fig. 131.

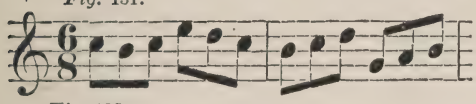


Fig. 132.

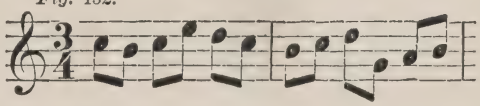


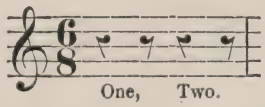
Fig. 130.

Fa. *Sol.* *La.*

Down. Up.

Do. *Re.* *Mi.*

Fig. 133.



or *Fig.* 134.

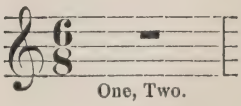


Fig. 135.

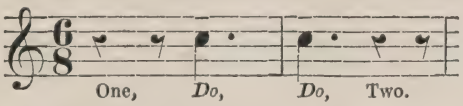
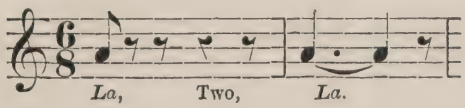


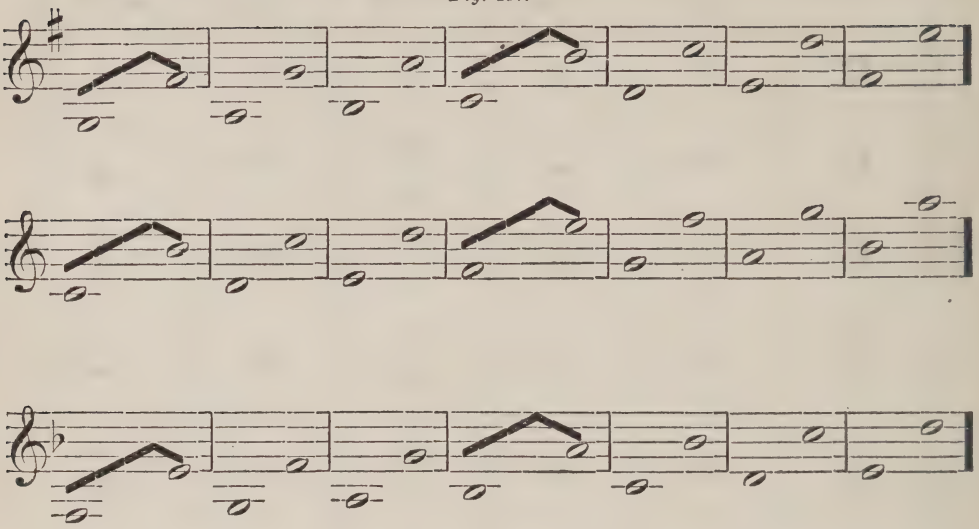
Fig. 136.



&c.

SEVENTHS, MAJOR AND MINOR.

Fig. 137.



SEVENTHS.

Fig. 138.

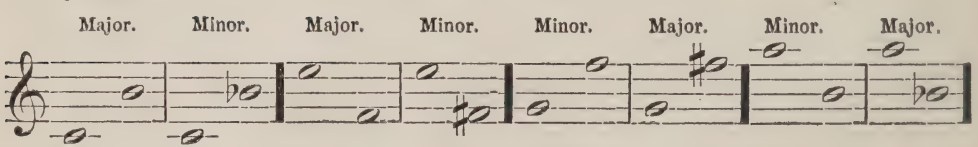
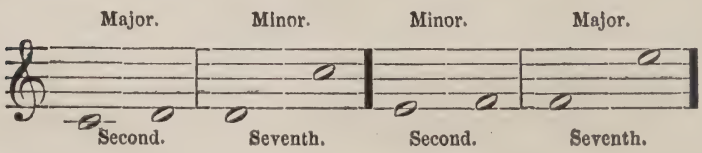


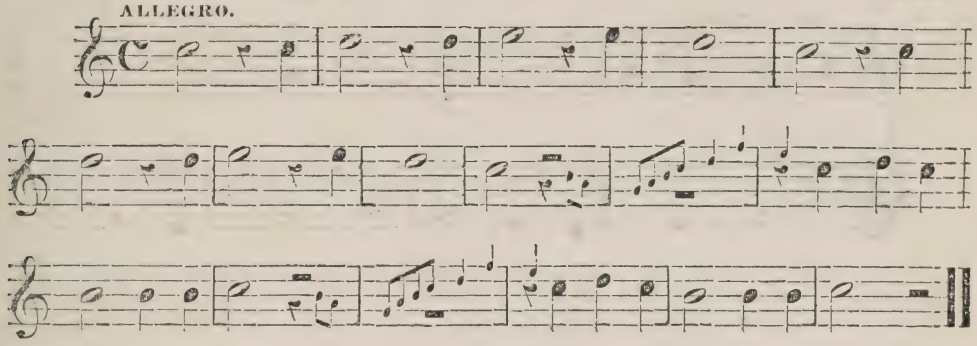
Fig. 139.



No. 140. [In Three Parts.] SOLFEGGIO.

With Nos. 153 *and* 160. WILHEM.

ALLEGRO.



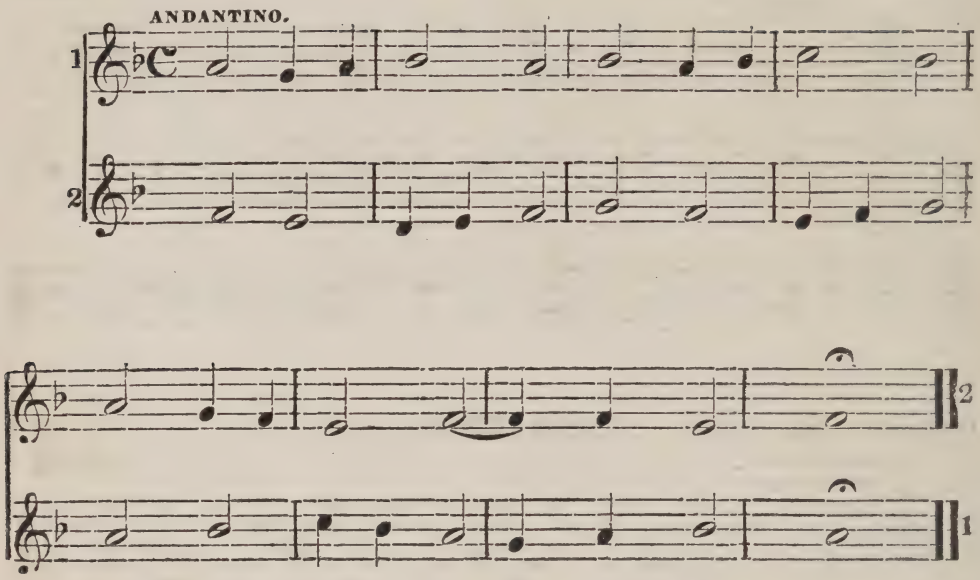
No. 141. [In Two Parts.] SOLFEGGIO.

With No. 154. WILHEM.

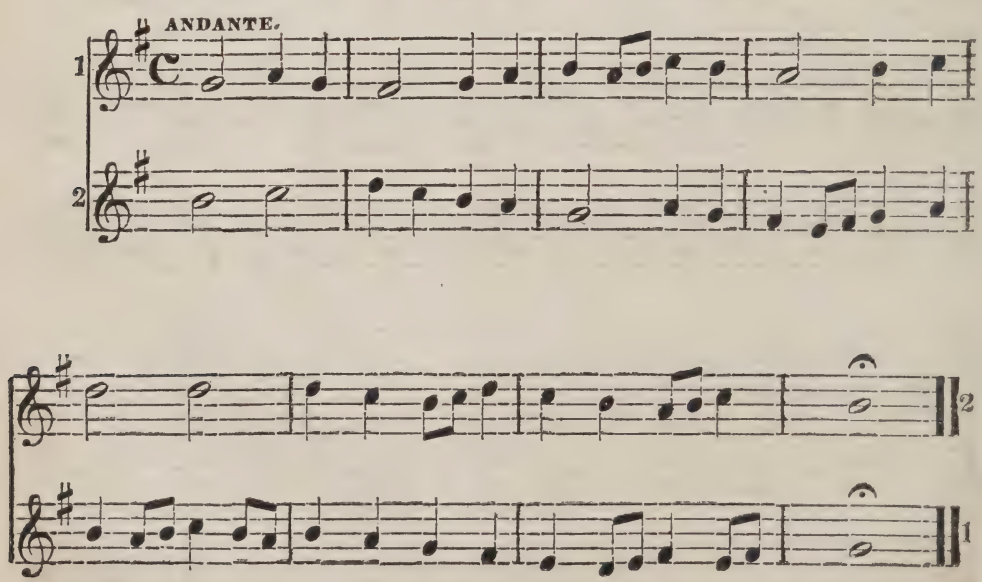
MODERATO.



No. 142. [In Two Parts.] ROUND. HULLAH.



No. 143. [In Two Parts.] ROUND. HULLAH.



ACCIDENTALS INDICATING MODULATION.

No. 144. [In Two Parts.] ROUND. HULLAH.



No. 145. [In Two Parts. ROUND. HULLAH.



No. 146. [In Two Parts. SONG. HULLAH.

ALLEGRETTO. Cres.

1st Part. *p*

List; the mer - ry bells are ring - ing, And the cho - ris - ters are

2nd Part. *p* Cres.

List; the mer - ry bells are ring - ing, And the cho - ris - ters are

sing-ing, And the girls are garlands fling - ing, fling - ing at their

f

sing-ing, And the girls are gar - lands fling-ing at their

pp

feet; For they say the war is o - ver, And with shouts each war - worn

pp

feet; For they say the war is o - ver, And with shouts each war - worn

Cres. Rall.

ro - ver Doth his vil - lage home dis - co - ver. Hail! hail! sweet peace!

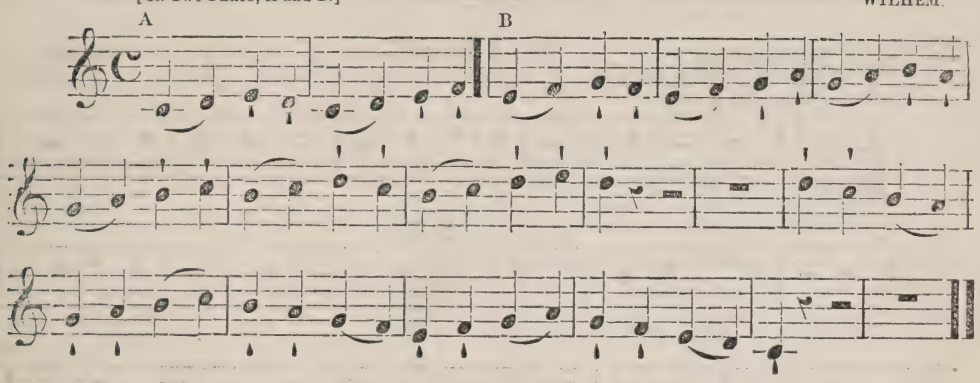
Cres. Rall.

ro - ver Doth his vil - lage home dis - cov - er. Hail! hail! sweet peace!

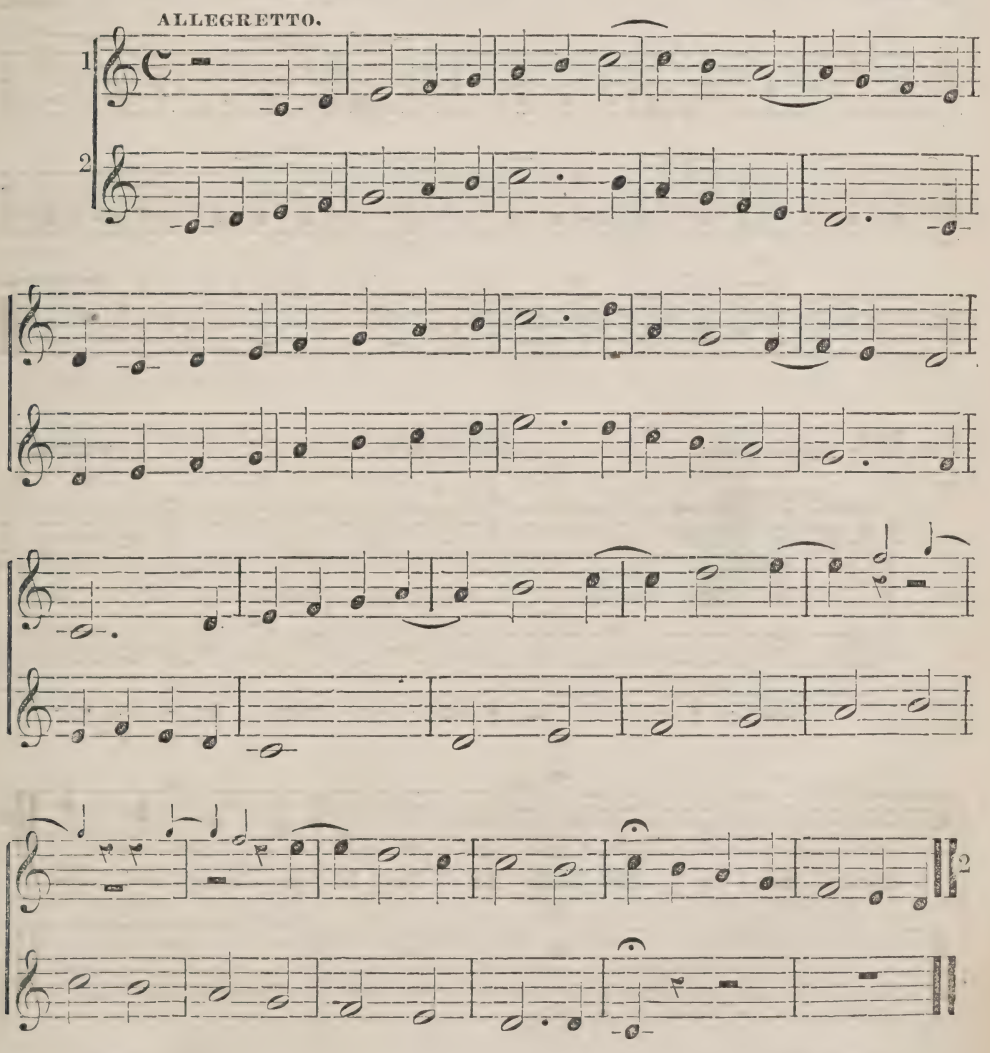
No. 147. [In Two Parts, A & B.] CANON. WILHEM.

A B

No. 148. [In Two Parts, A and B.] CANON. WILHEM.



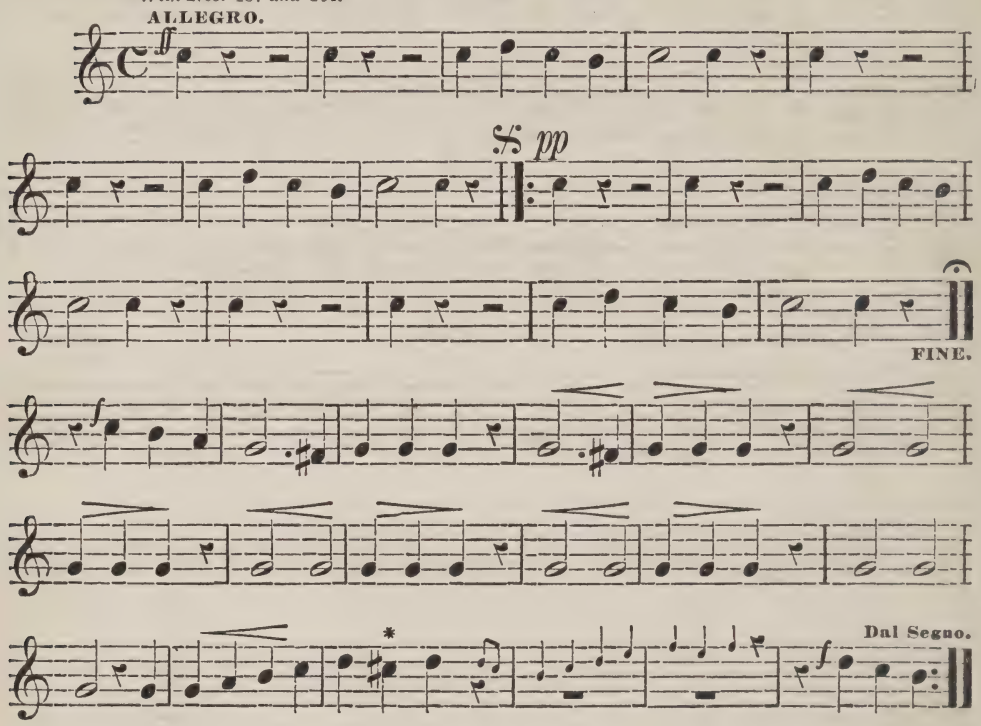
No. 149. [In Two Parts, 1 and 2.] ROUND. WILHEM.



ACCIDENTALS *NOT* INDICATING MODULATION.

No. 150. [In Three Parts.] SOLFEGGIO. WILHEM.

With Nos. 157 *and* 164.



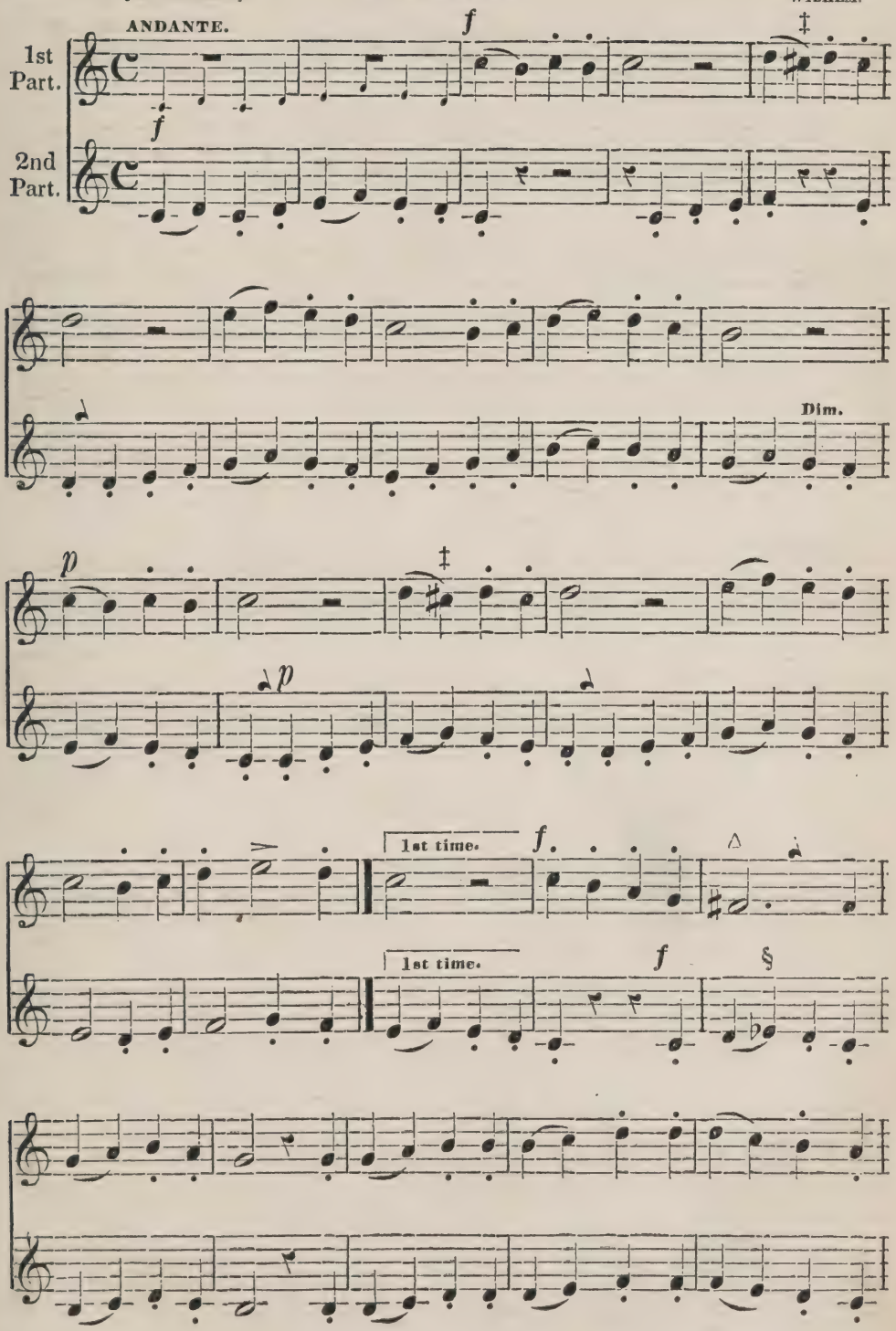
No. 151. [In Two Parts.] ROUND. WILHEM.



No. 152. [In Two Parts.]

SOLFEGGIO.

WILHEM.




Da Capo.
Da Capo.
2nd time.
p
Cres.
2nd time.
p
Cres.
*
Rallentando e Diminuendo, a poco a poco al Fine.
Rallentando e Diminuendo, a poco a poco al Fine.

No. 153. [In Three Parts.] SOLFEGGIO.

With Nos. 140 *and* 160.

Wilhem.

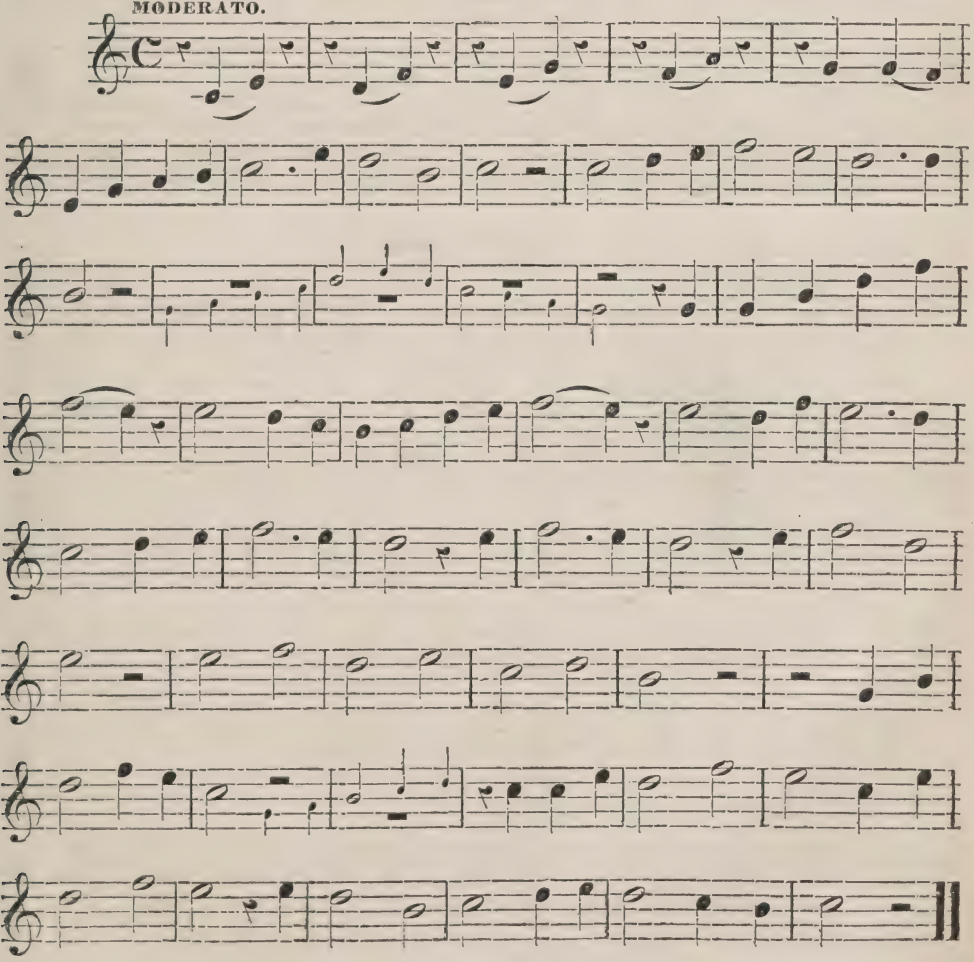


No. 154. [In Two Parts.] SOLFEGGIO.

With No. 141.

Wilhem.

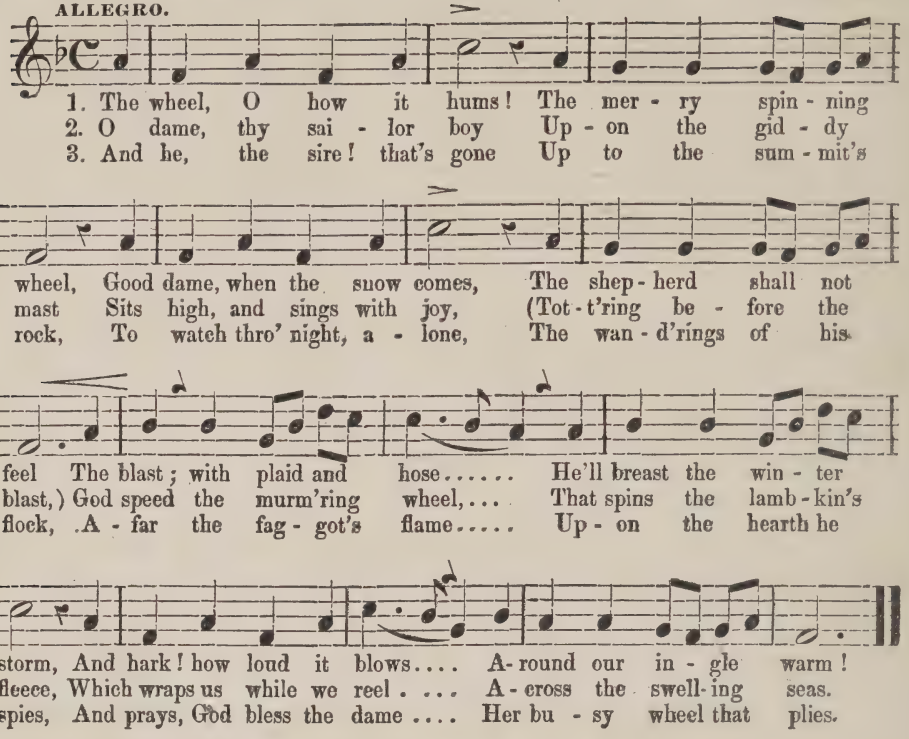
MODERATO.



No. 155. [In Three Parts.] Song.—THE SPINNING WHEEL.

With Nos. 162 and 195. Wilhem.

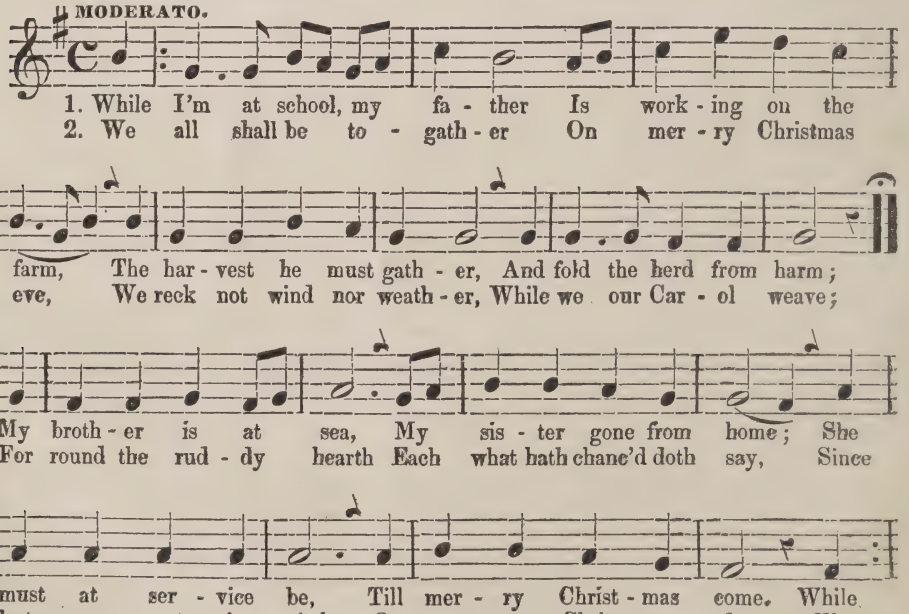
ALLEGRO.



No. 156. [In Three Parts.] Song.—CHRISTMAS DAY.

With Nos. 163 and 197. Wilhem.

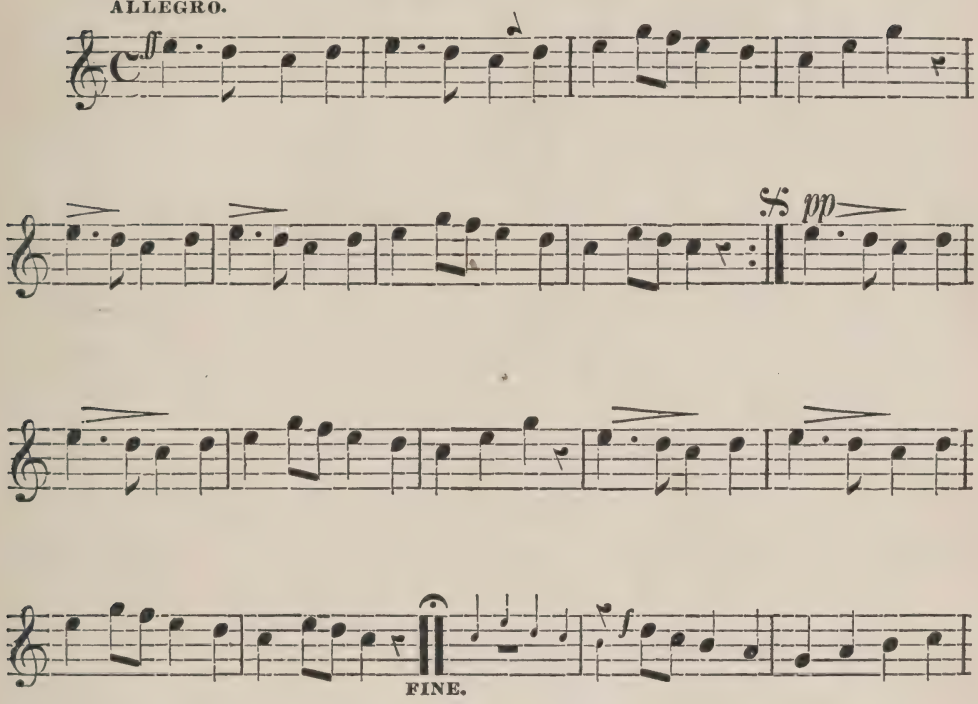
MODERATO.



No. 157. [In Three Parts.] SOLFEGGIO. WILHEM.

With Nos. 150 and 164.

ALLEGRO.



No. 158. [In Two Parts, 1 and 2.] ROUND. WILHEM.



No. 159. [In Two Parts] SONG.—THE SEA-BOY. WILHEM.

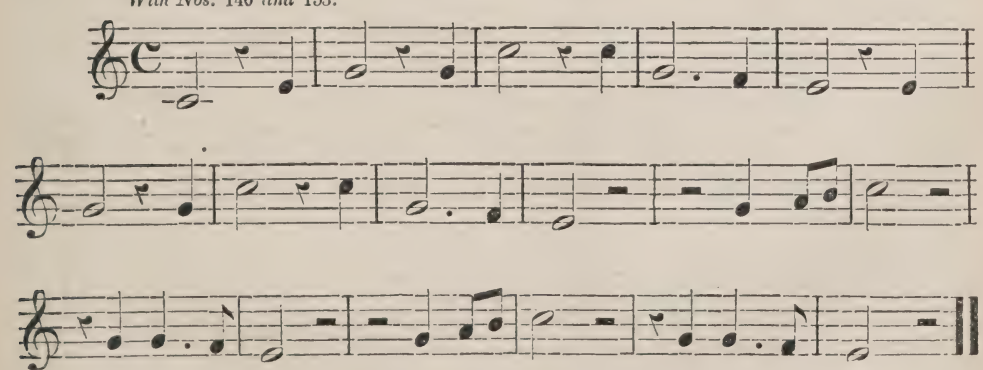
With No. 165.

ANDANTINO.



No. 160. [In Three Parts.] SOLFEGGIO. WILHEM.

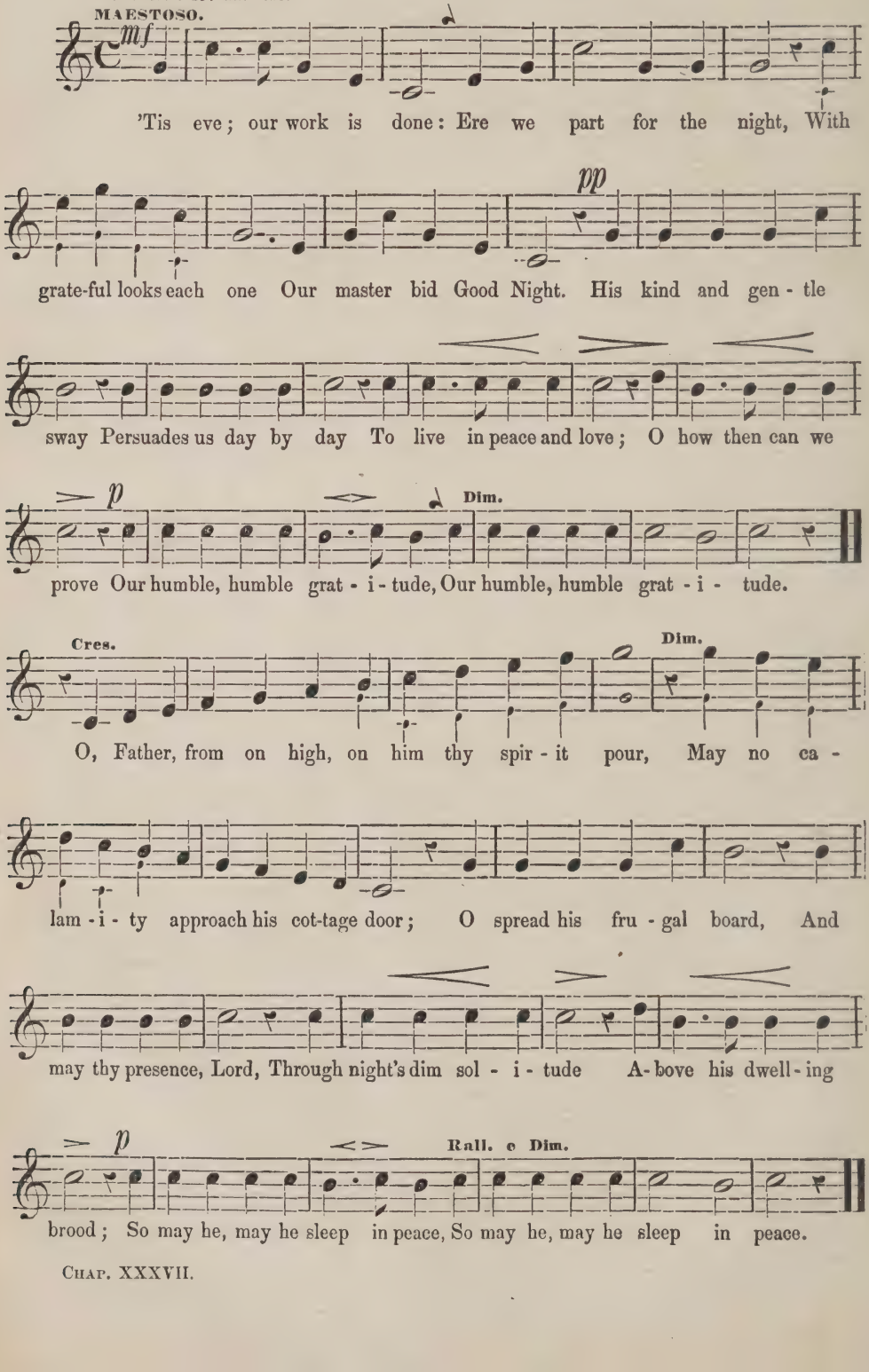
With Nos. 140 *and* 153.



EVENING SONG FOR A SCHOOL.

No. 161. [In Three Parts.] WILHEM.

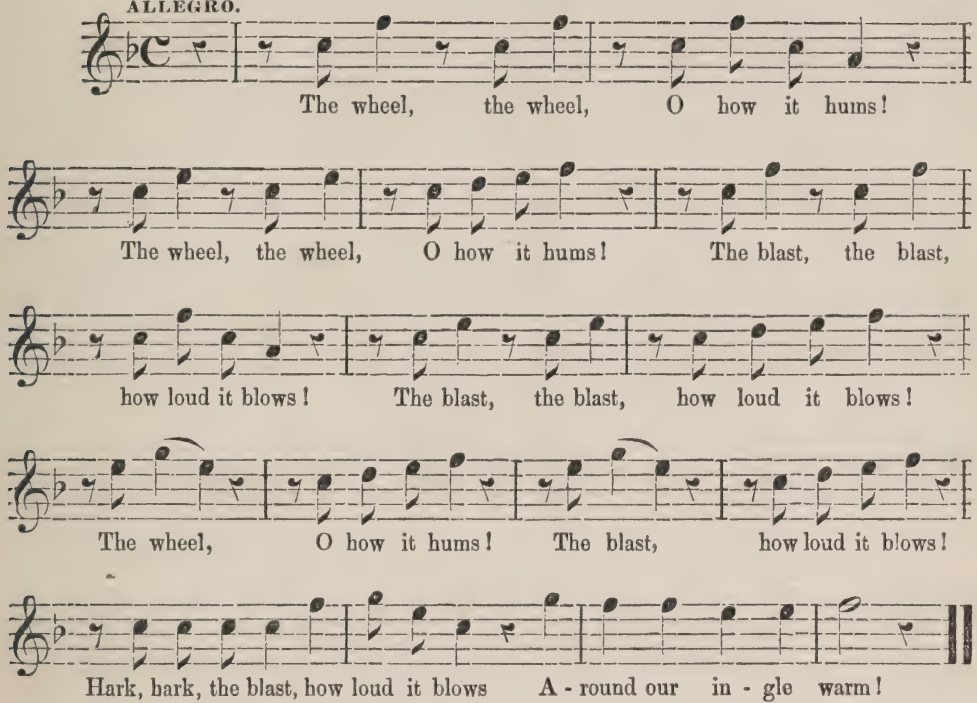
With Nos. 197 *and* 216.



No. 162. [In Three Parts.] SONG.

With Nos. 155 and 195. WILHEM.

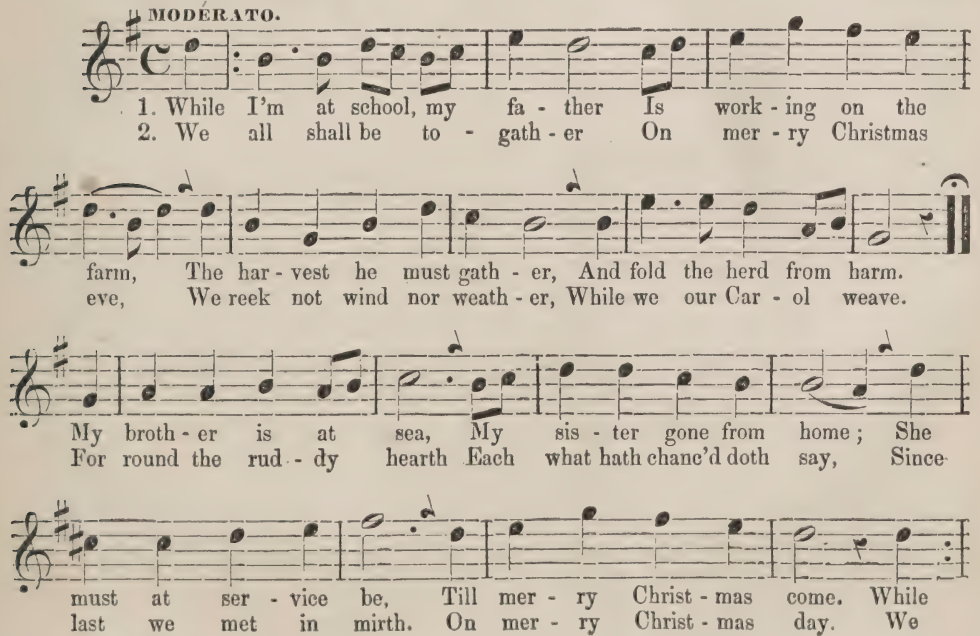
ALLEGRO.



No. 162. [In Three Parts.] SONG.

With Nos. 156 and 197. WILHEM.

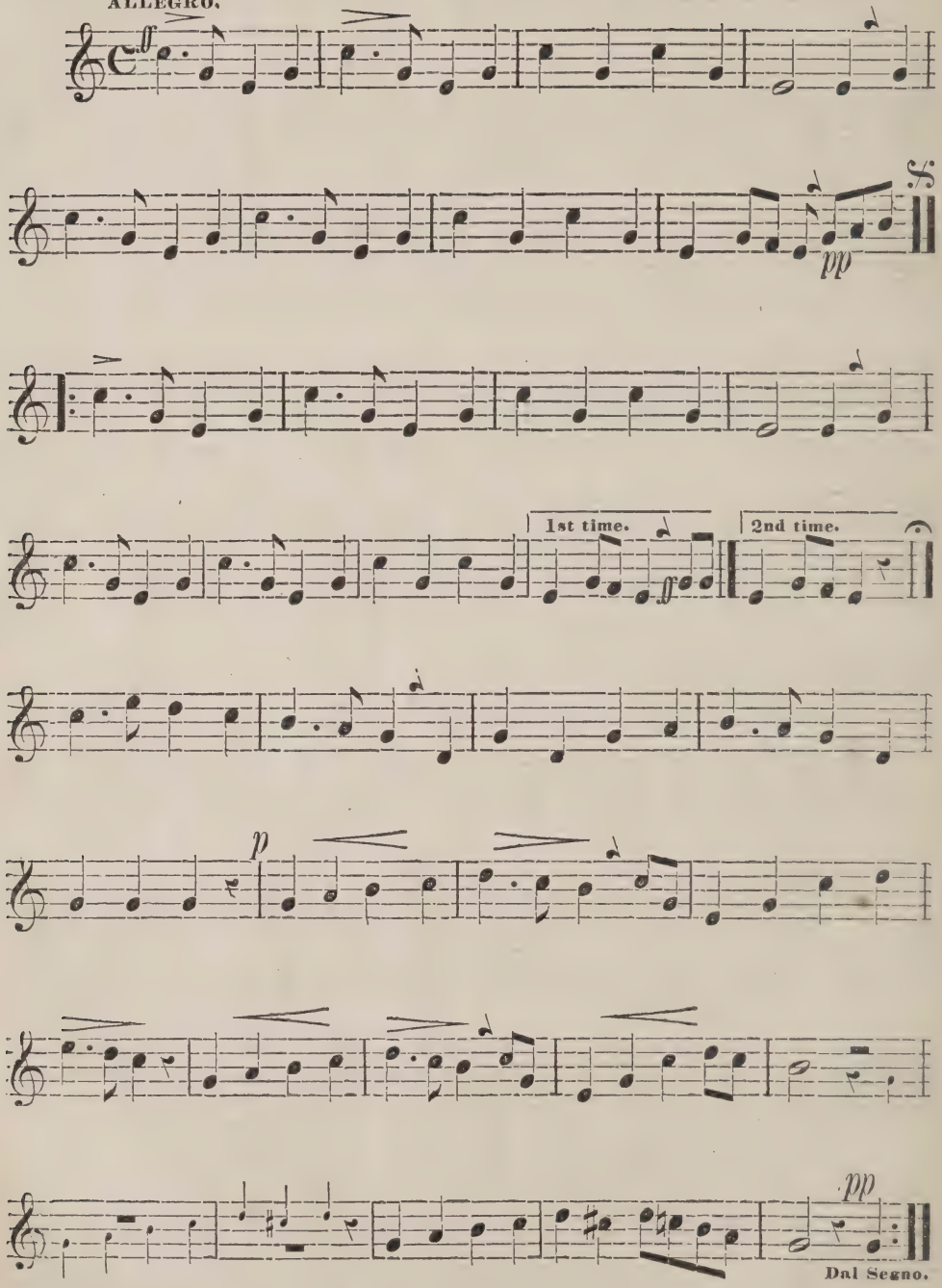
MODERATO.



No. 164. [In Three Parts.] SOLFEGGIO.

With Nos. 150 and 157.

WILHEM.

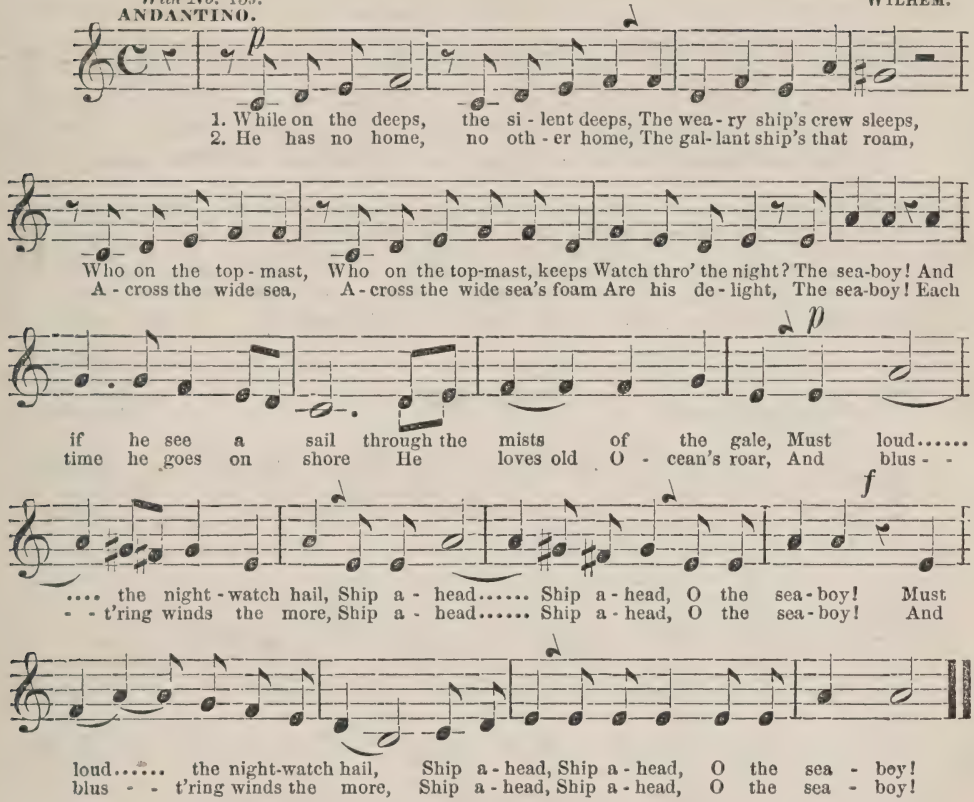


No. 165. [In Two Parts.] Song.—THE SEA-BOY.

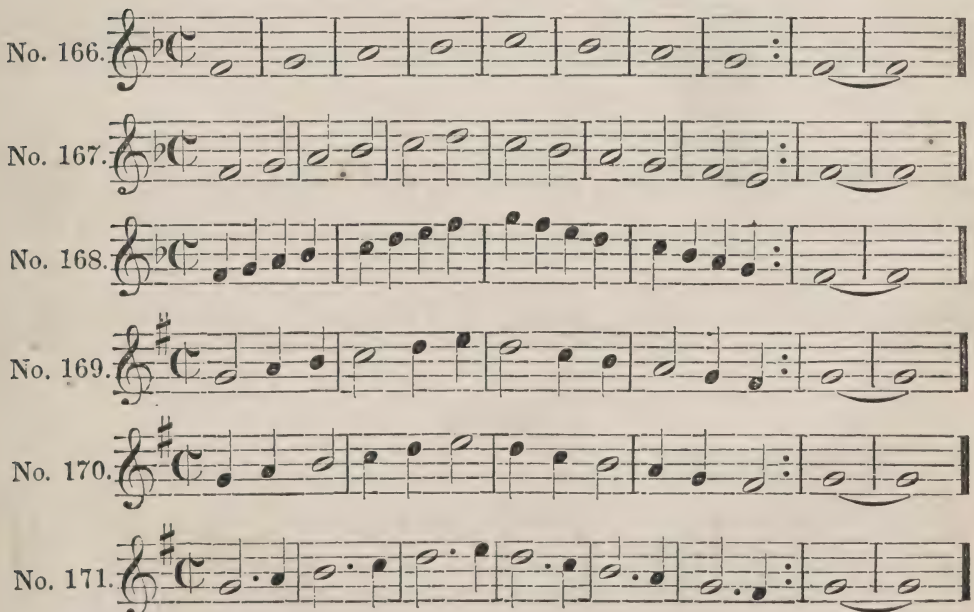
With No. 159.

ANDANTINO.

WILHEM.



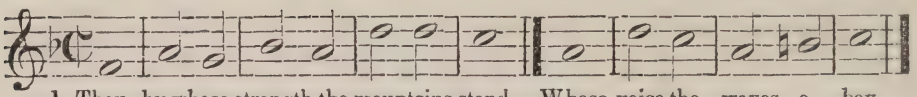
EXERCISES FOR THE PRACTICE OF DUPLE TIME.



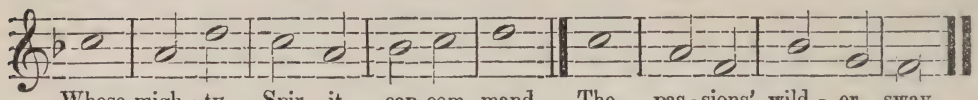
No. 172. [In Two Parts] METRICAL PSALM.

With No. 198.

"Chichester Tune," from Ravenscroft.



1. Thou, by whose strength the mountains stand, Whose voice the waves o - bey,
2. Thy goodness crowns the cir - cling year With Na - ture's rich sup - ply,

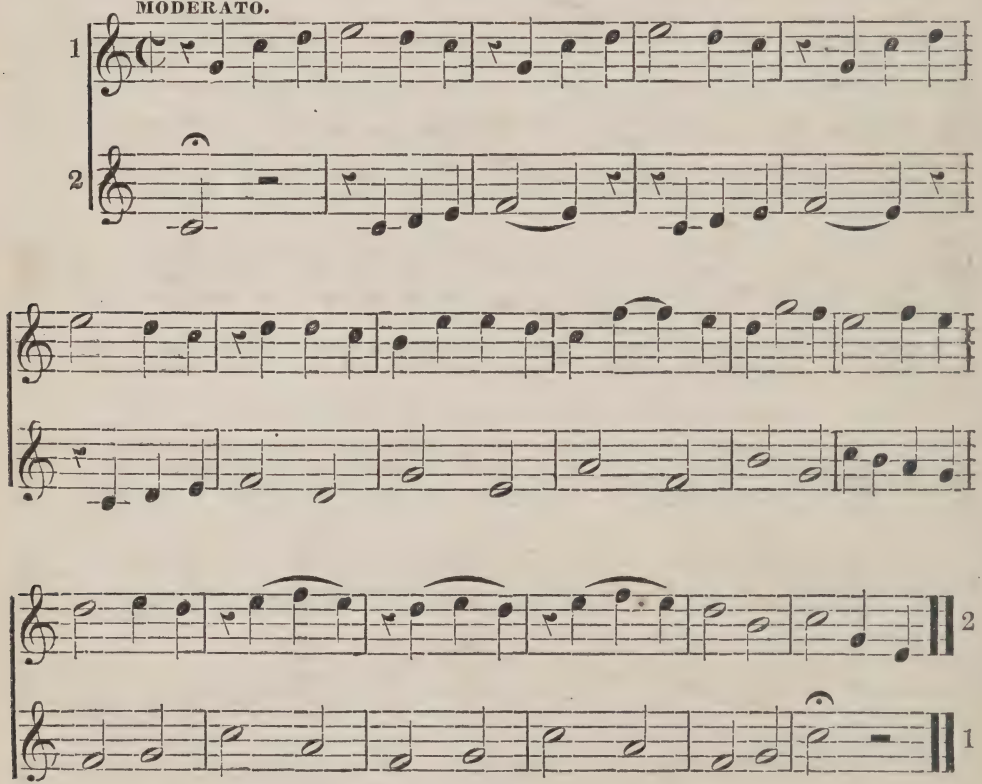


Whose migh - ty Spir - it can com - mand The pas - sions' wild - er sway.
And makes all mu - sic to the ear, And beau - ty to the eye.

No. 173. [In Two Parts, 1 and 2.] ROUND.

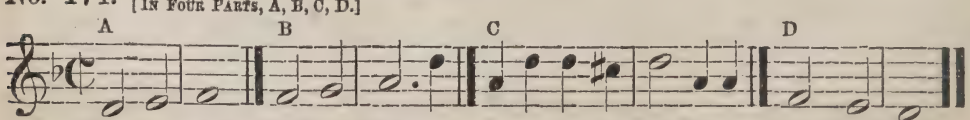
WILHEM.

MODERATO.



CANON.

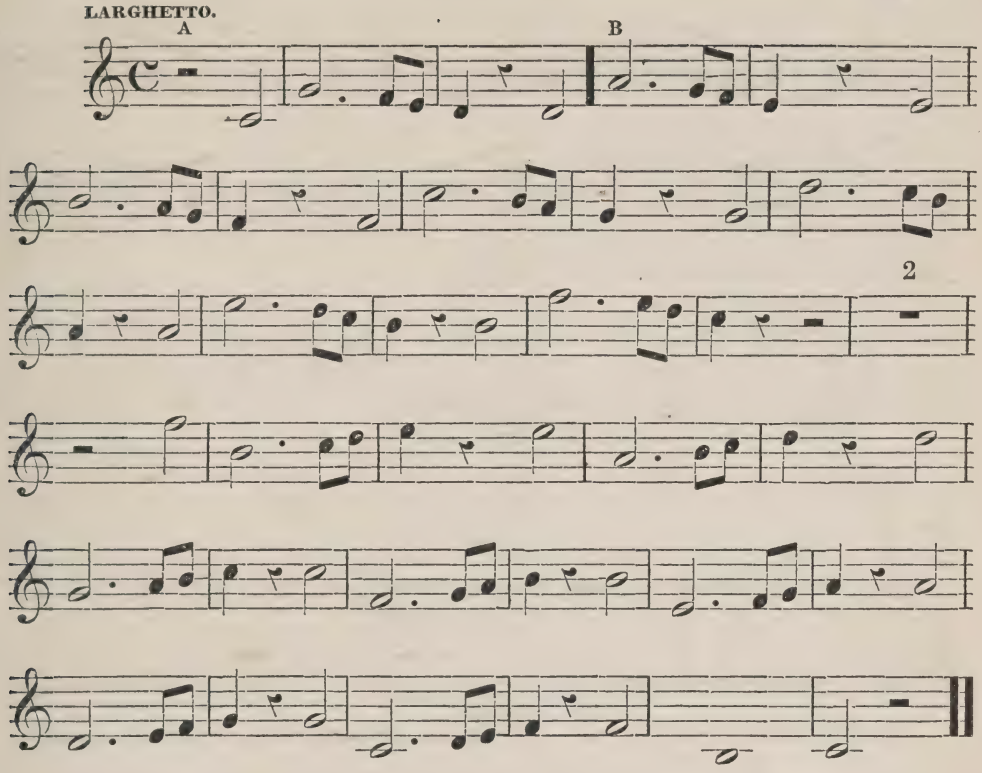
No. 174. [In Four Parts, A, B, C, D.]



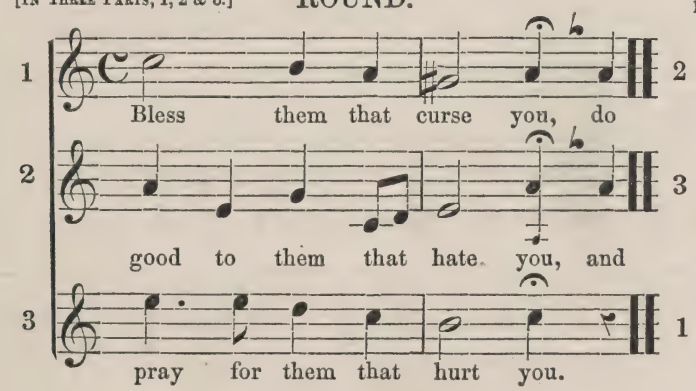
Hear my prayer; Hear my prayer, and let my cry - ing come un - to Thee, O Lord.

No. 175. [In Two Parts, A & B.] CANON. WILHEM.

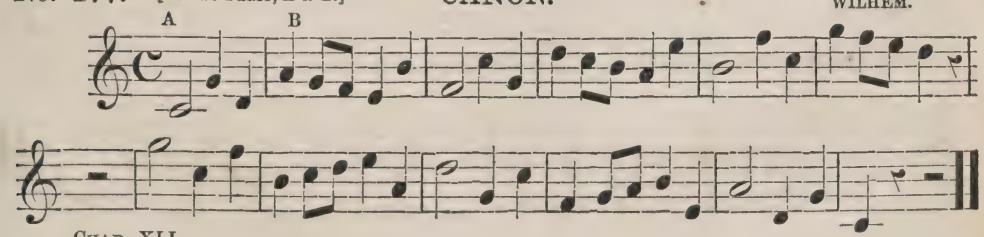
LARGHETTO.



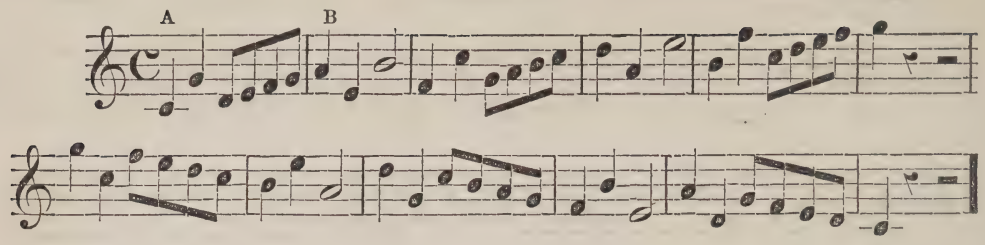
No. 176. [In Three Parts, 1, 2 & 3.] ROUND. HILTON.



No. 177. [In Two Parts, A & B.] CANON. WILHEM.

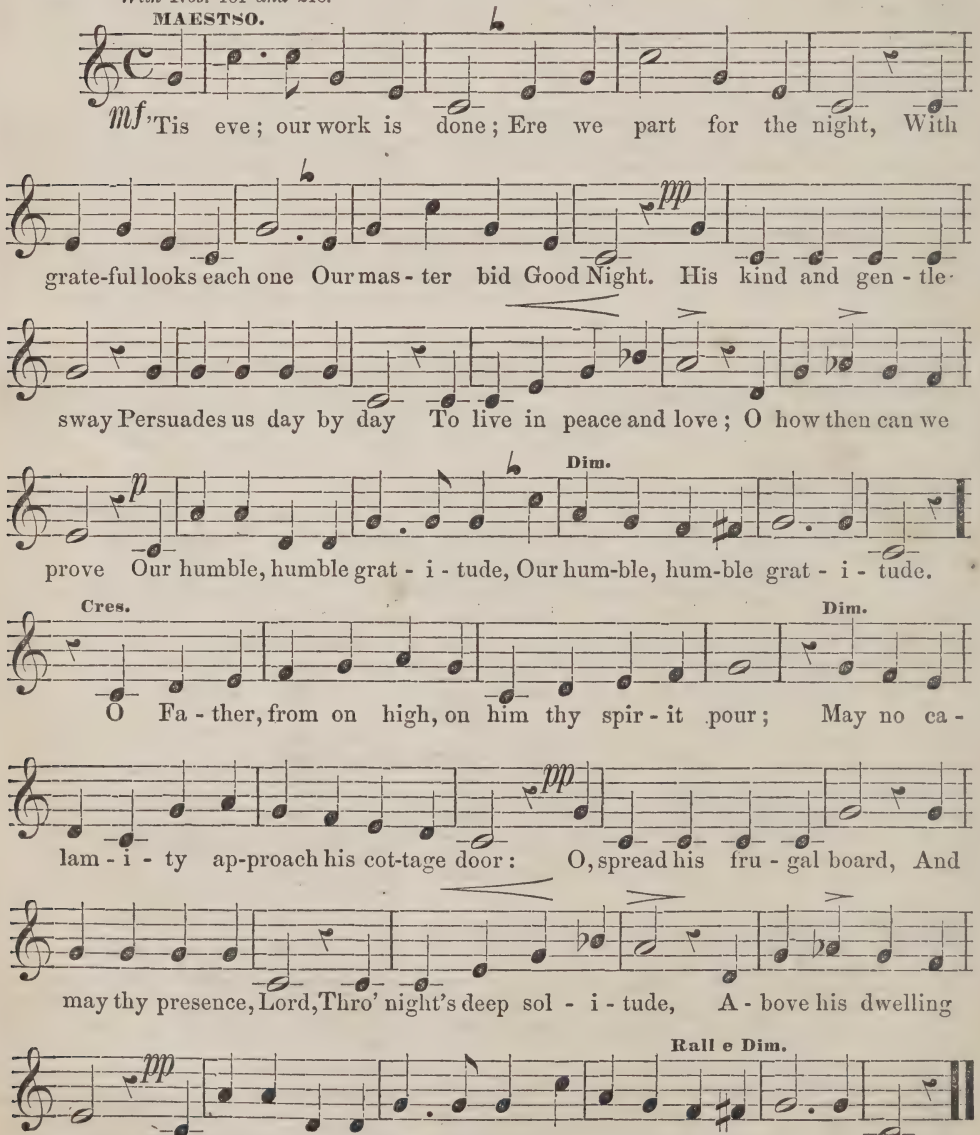


No. 178. [In Two Parts, A & B.] CANON. WILHEM.



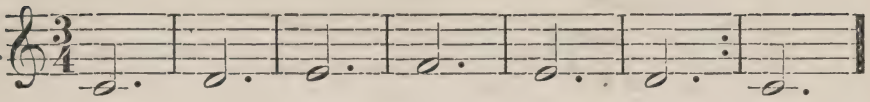
No. 179. [In Three Parts.] SONG. WILHEM.

With Nos. 161 *and* 216.



EXERCISES FOR THE PRACTICE OF TRIPLE TIME.

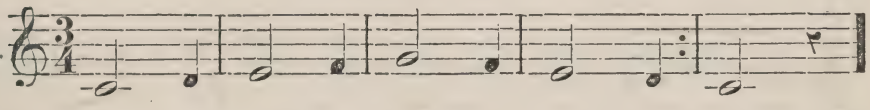
No. 180.



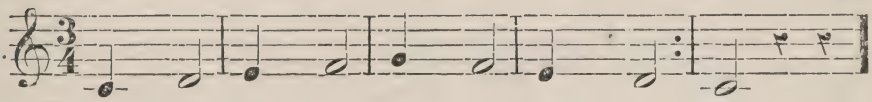
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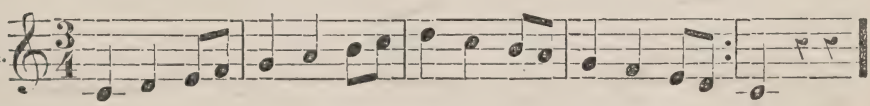
No. 182.



No. 183.



No. 184.



No. 185.



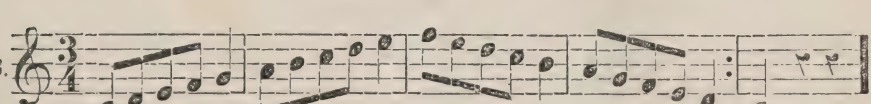
No. 186.



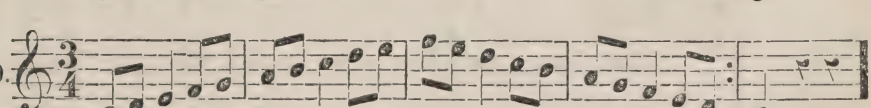
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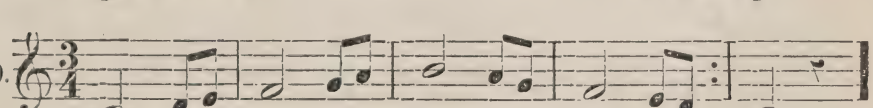
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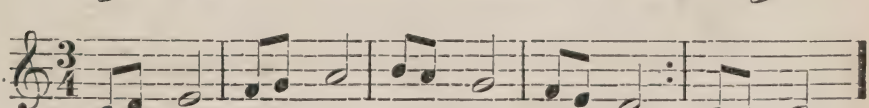
No. 189.



No. 190.



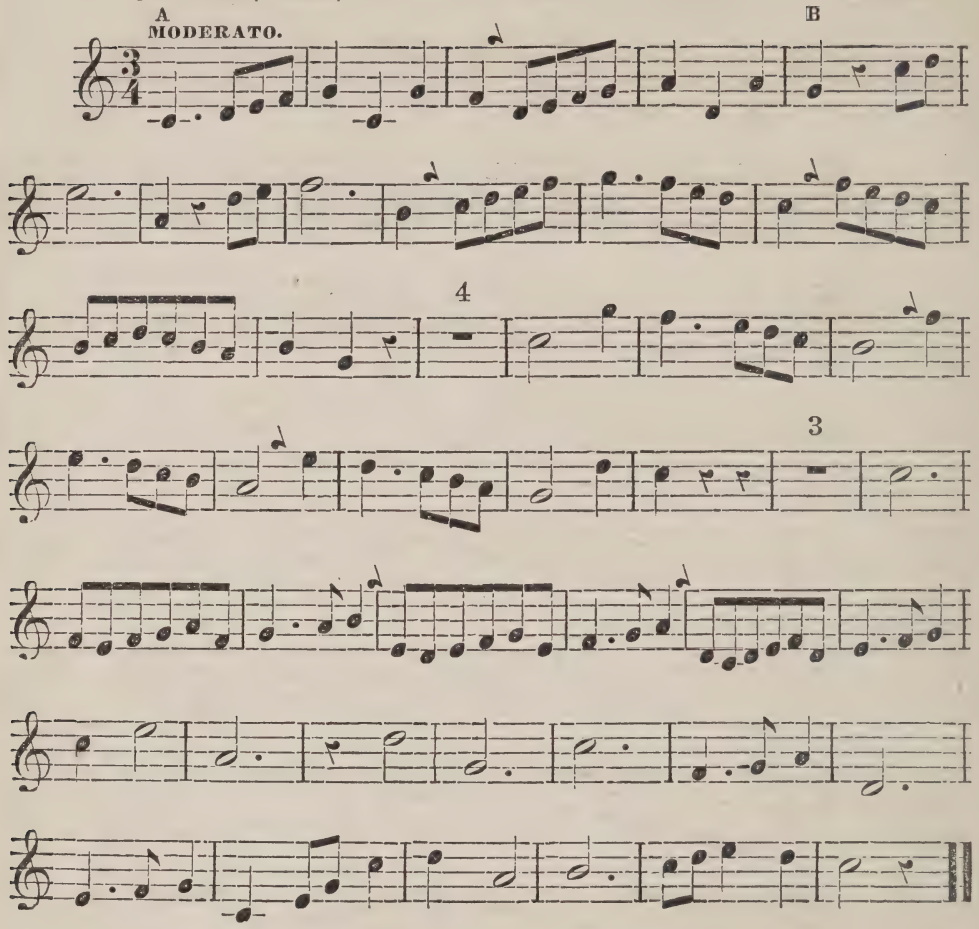
No. 191.



No. 192. [In Two Parts, A and B.]

CANON.

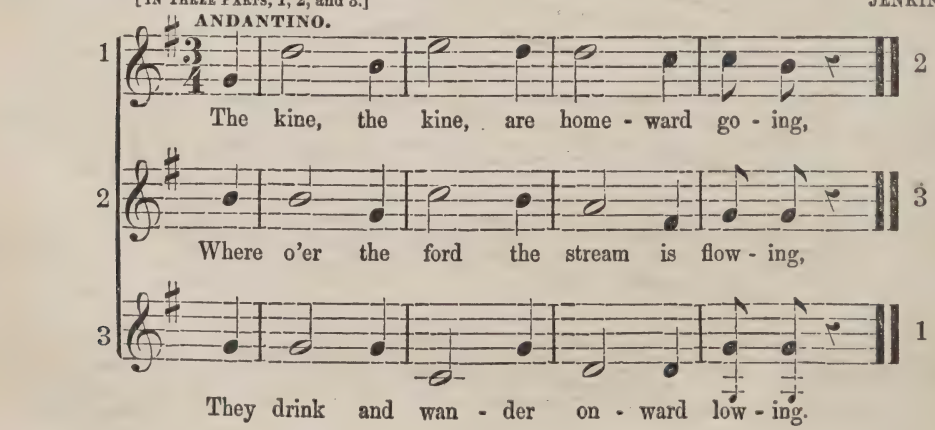
SABBATINI.



ROUND.

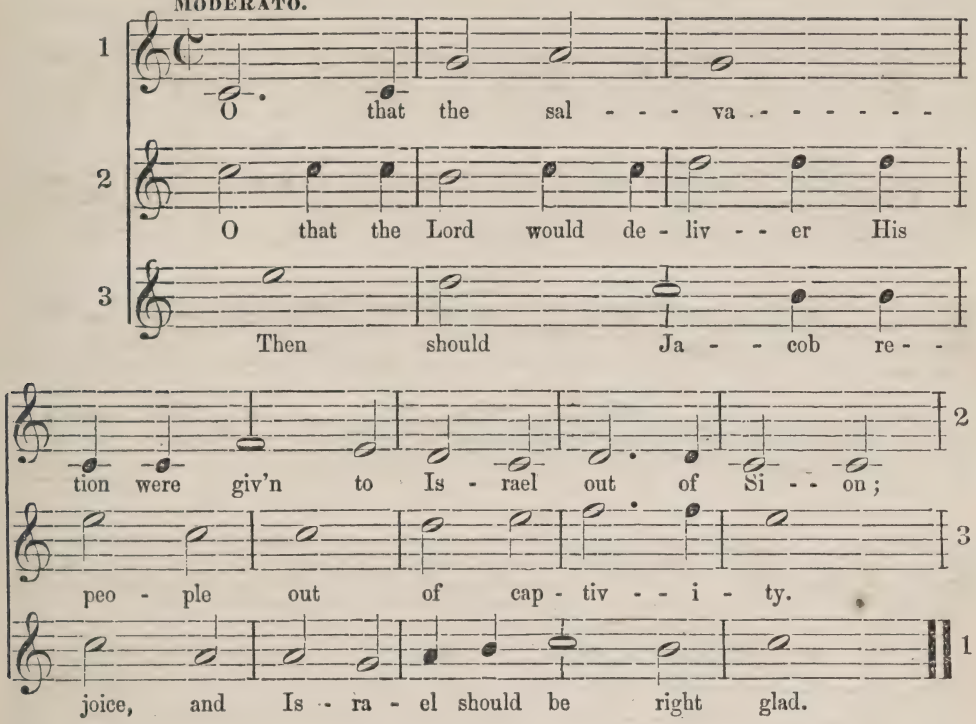
No. 193. [In Three Parts, 1, 2, and 3.]

JENKINS.



No. 194. [In Three Parts, 1, 2, & 3.] ROUND.

MODERATO.

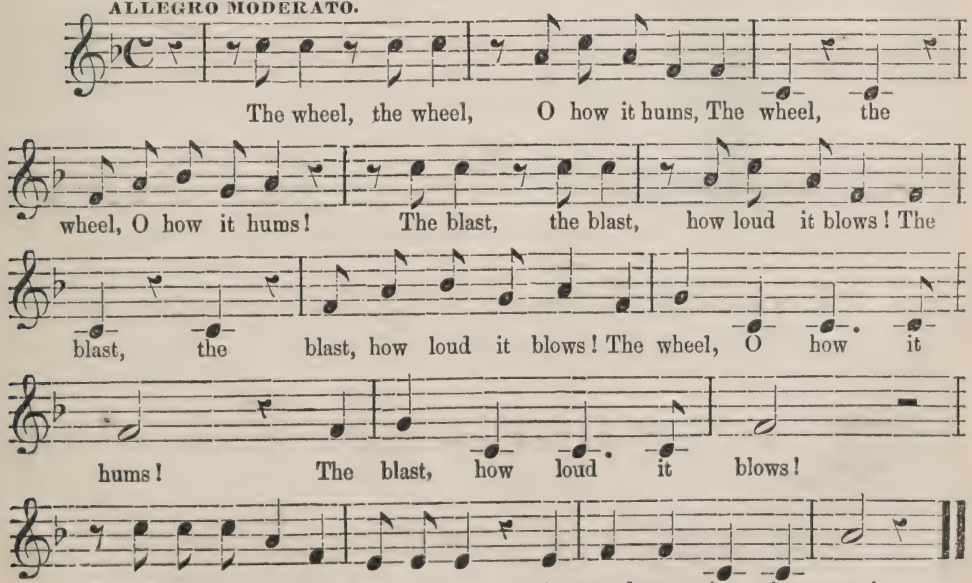


Song.—THE SPINNING WHEEL.

No. 195. [In Three Parts.]

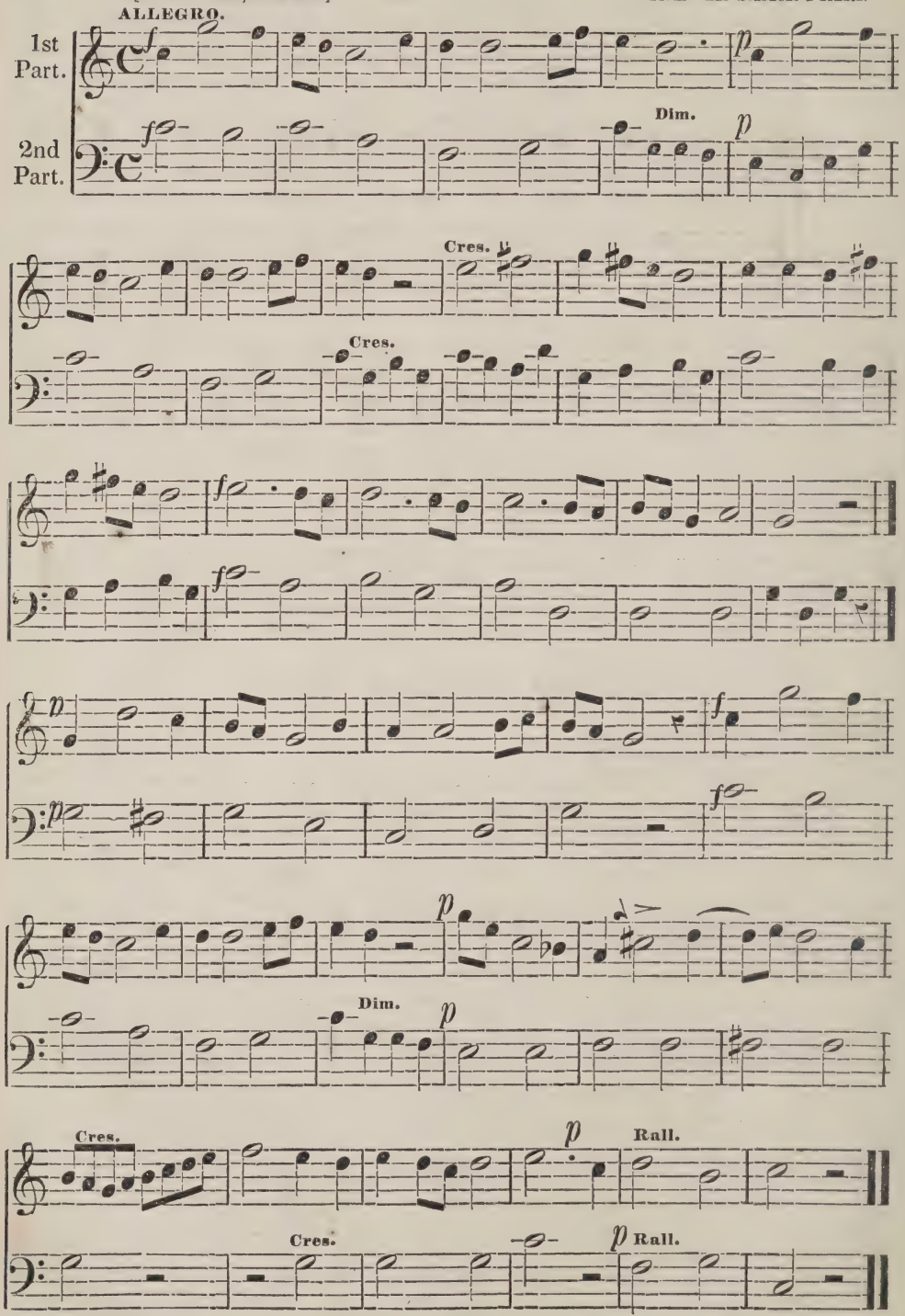
With Nos. 155 *and* 162. Wilhem.

ALLEGRO MODERATO.



SOLFEGGIO.

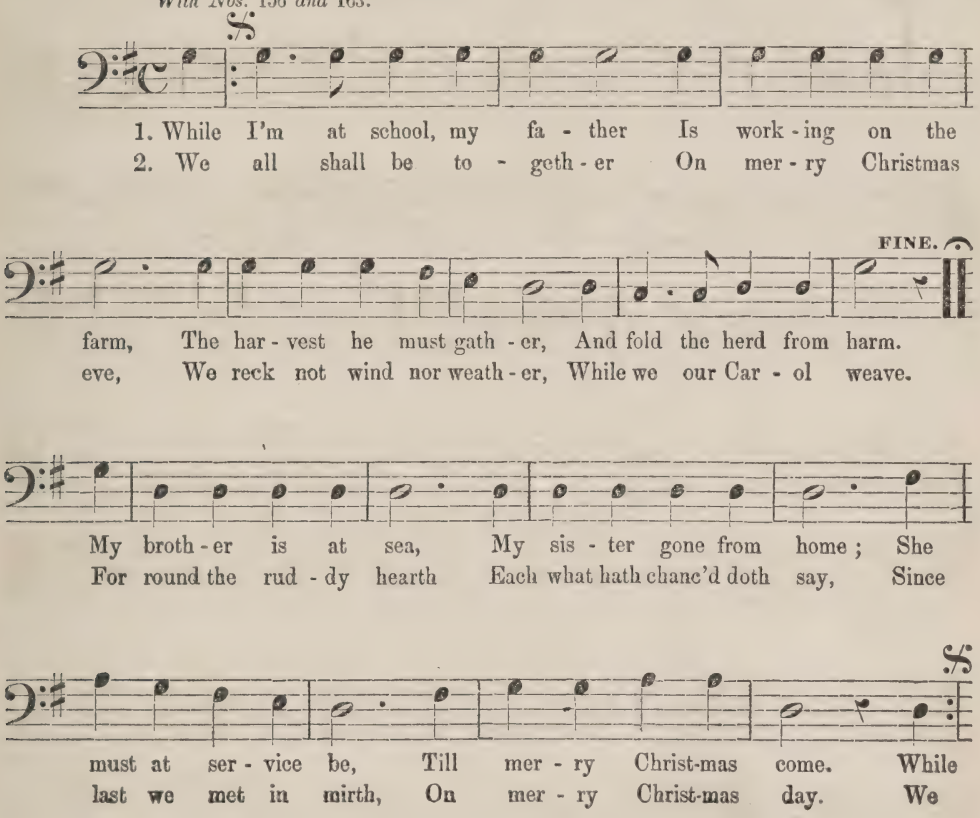
No. 196. [In Two Parts, 1st & 2nd.] From "Les Solfeges d'Italie."



Song.—CHRISTMAS DAY.

No. 197. [In Three Parts.] WILHEM.

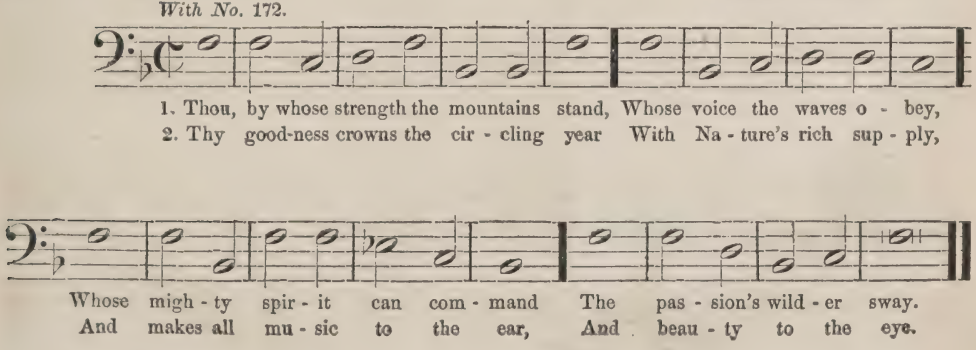
With Nos. 156 *and* 163.



METRICAL PSALM.

No. 198. [In Two Parts.] From RAVENSCROFT.

With No. 172.



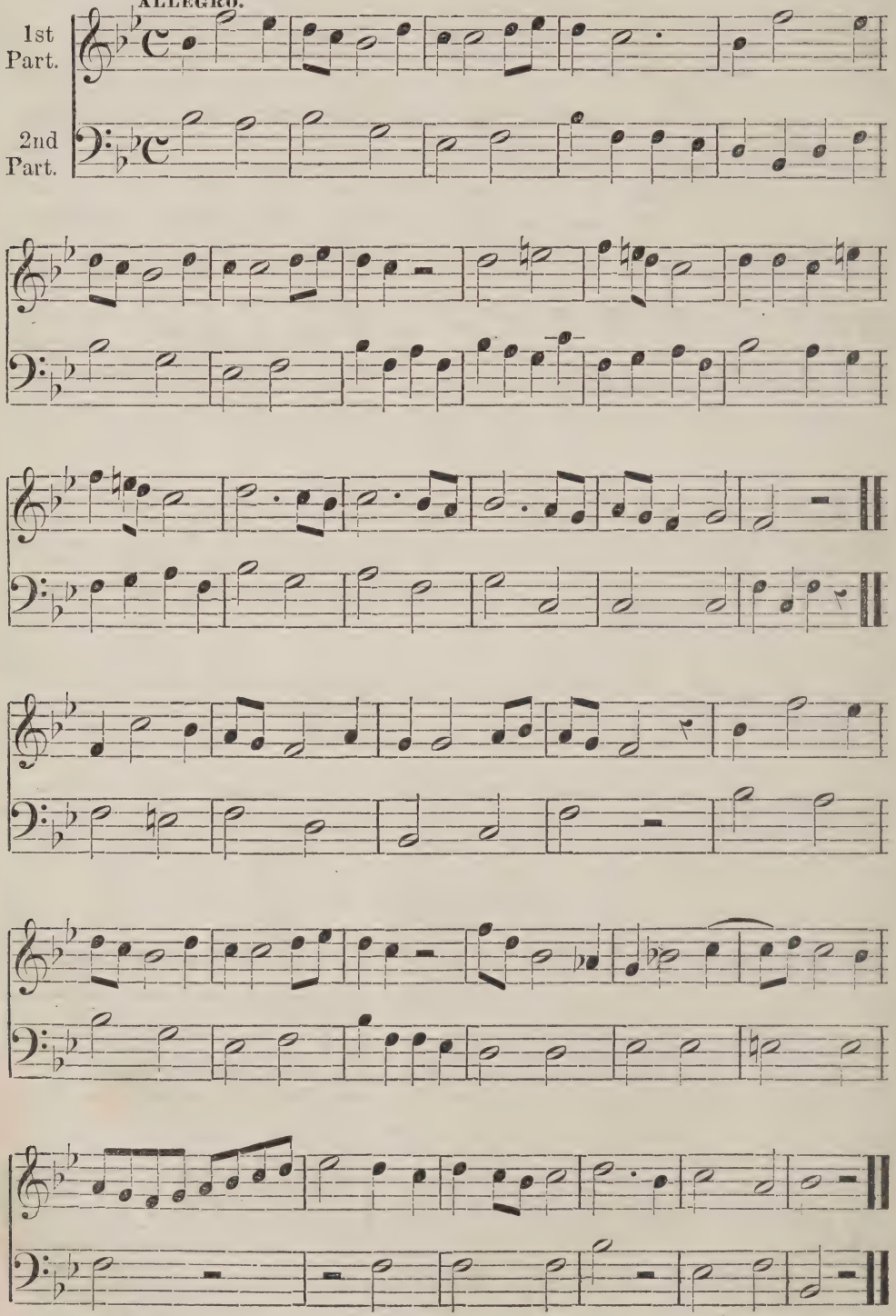
SOLFEGGIO.

No. 199. [In Two Parts, 1 & 2.] From "Les Solfeges d'Italie."

ALLEGRO.

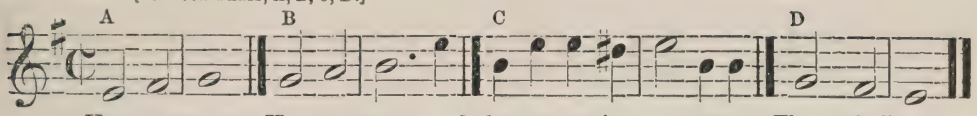
1st Part.

2nd Part.



CANON.

No. 200. [In Four Parts, A, B, C, D.]



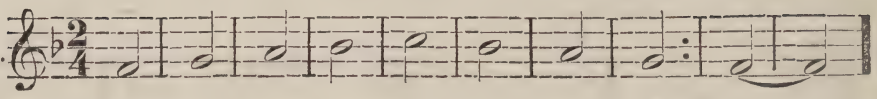
Hear my prayer; Hear my prayer, and let my cry-ing come un-to Thee, O Lord.

No. 201. [In Two Parts.] SONG. HULLAH.

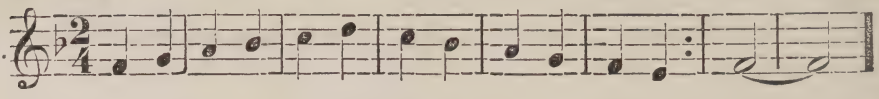


EXERCISES FOR THE PRACTICE OF $\frac{2}{4}$ TIME.

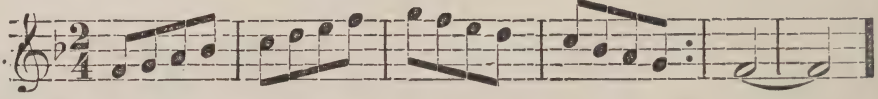
No. 202.



No. 203.



No. 204.



No. 205.



No. 206.



No. 207.



No. 208.



No. 209.



No. 210.



No. 211.



No. 212.



No. 213.



No. 214.



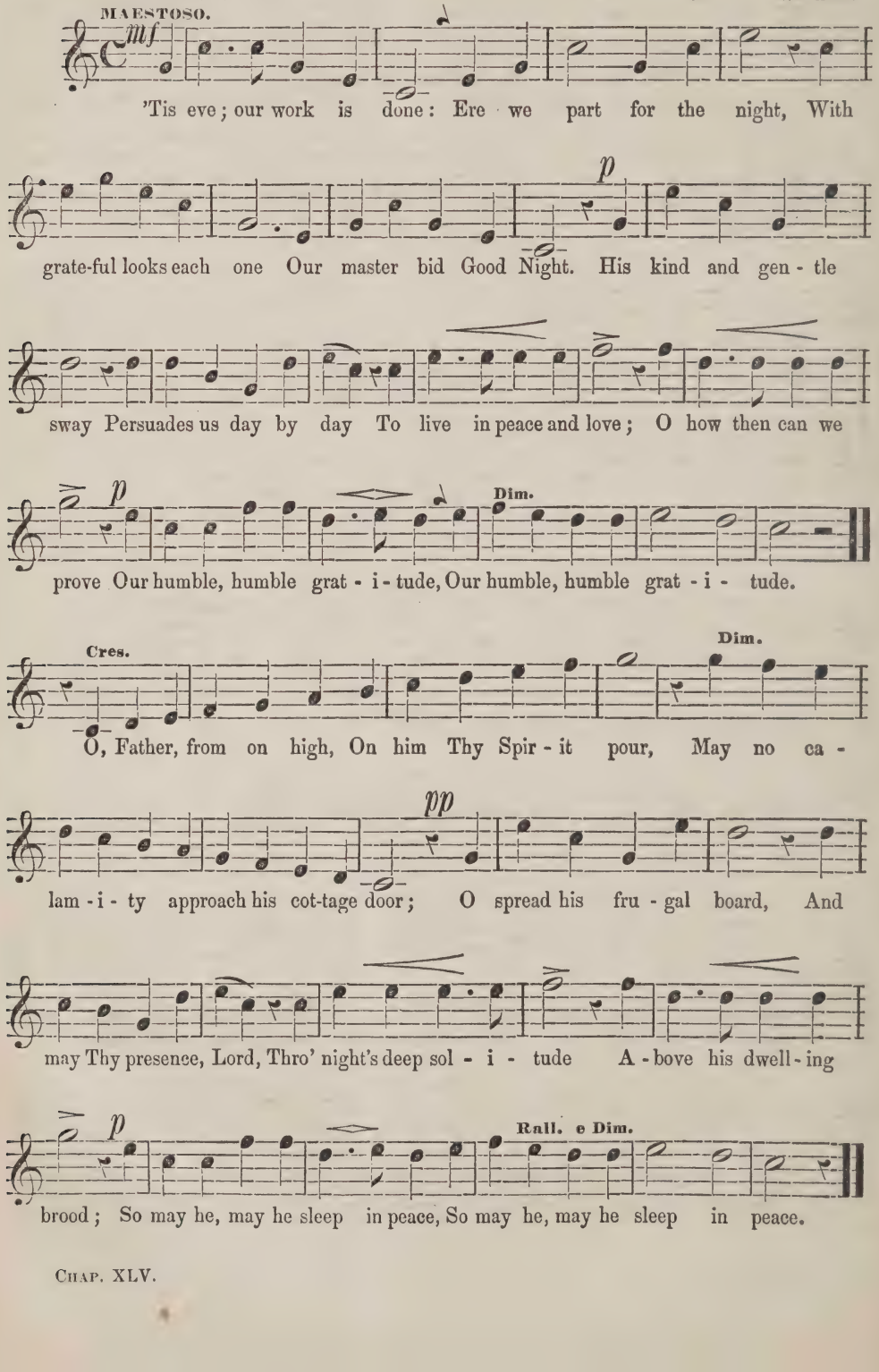
No. 215. [In Two Parts.] SONG. WILHEM.



EVENING SONG FOR A SCHOOL.

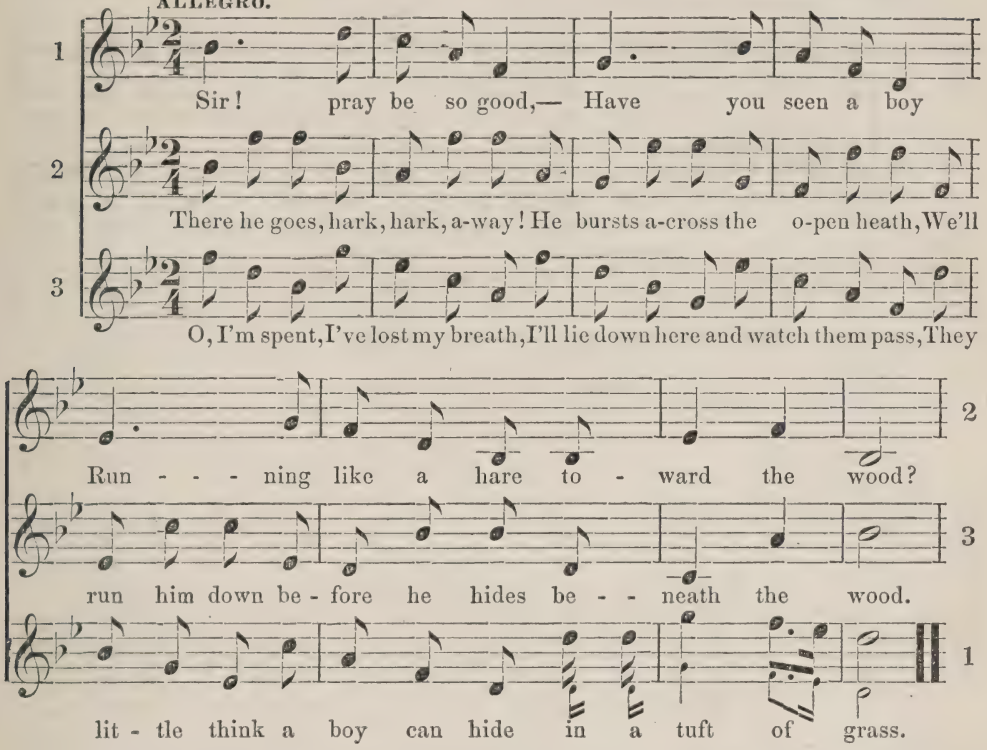
No. 216. [In Three Parts.]

With Nos. 161 *and* 179. WILHEM.



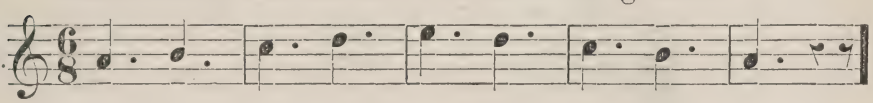
ROUND.—HUNTING THE HARE.

No. 217. [IN THREE PARTS, 1, 2 & 3.] PURCELL.



EXERCISES FOR THE PRACTICE OF $\frac{6}{8}$ TIME.

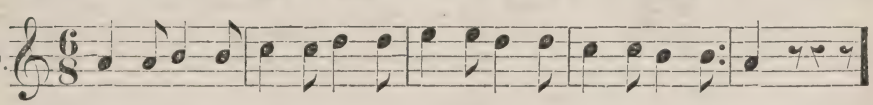
No. 218.



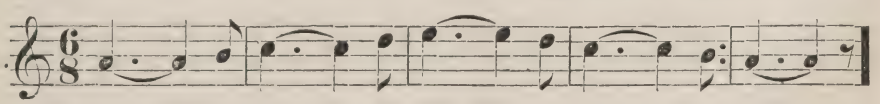
No. 219.



No. 220.



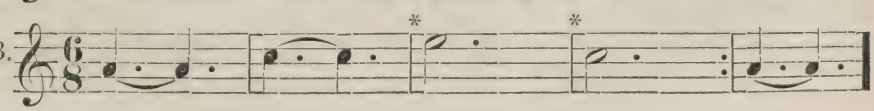
No. 221.



No. 222.



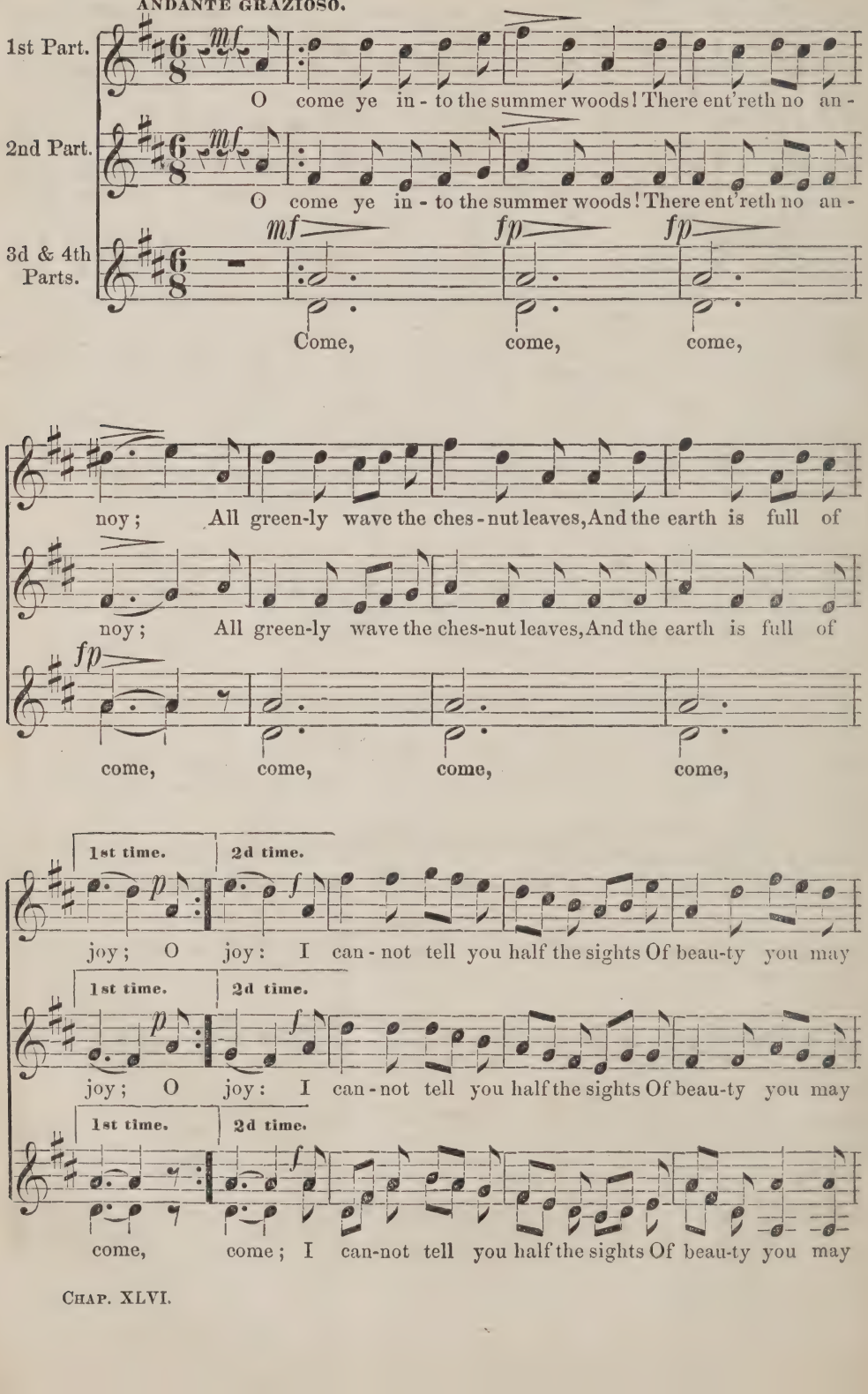
No. 223.



No. 224. [In Four Parts.] SONG.

Words by MARY HOWITT. Melody by BOIELDIEU.

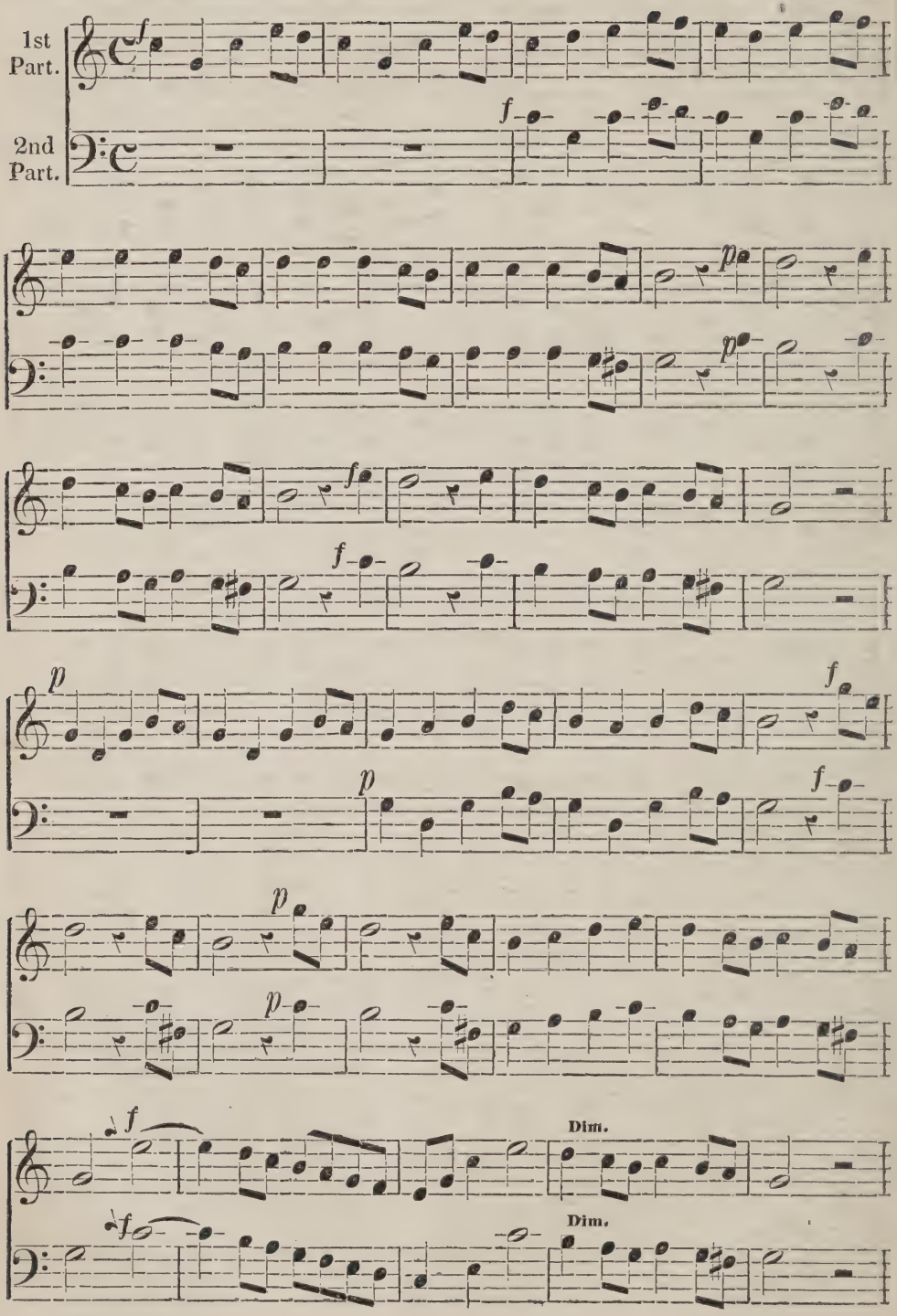
ANDANTE GRAZIOSO.

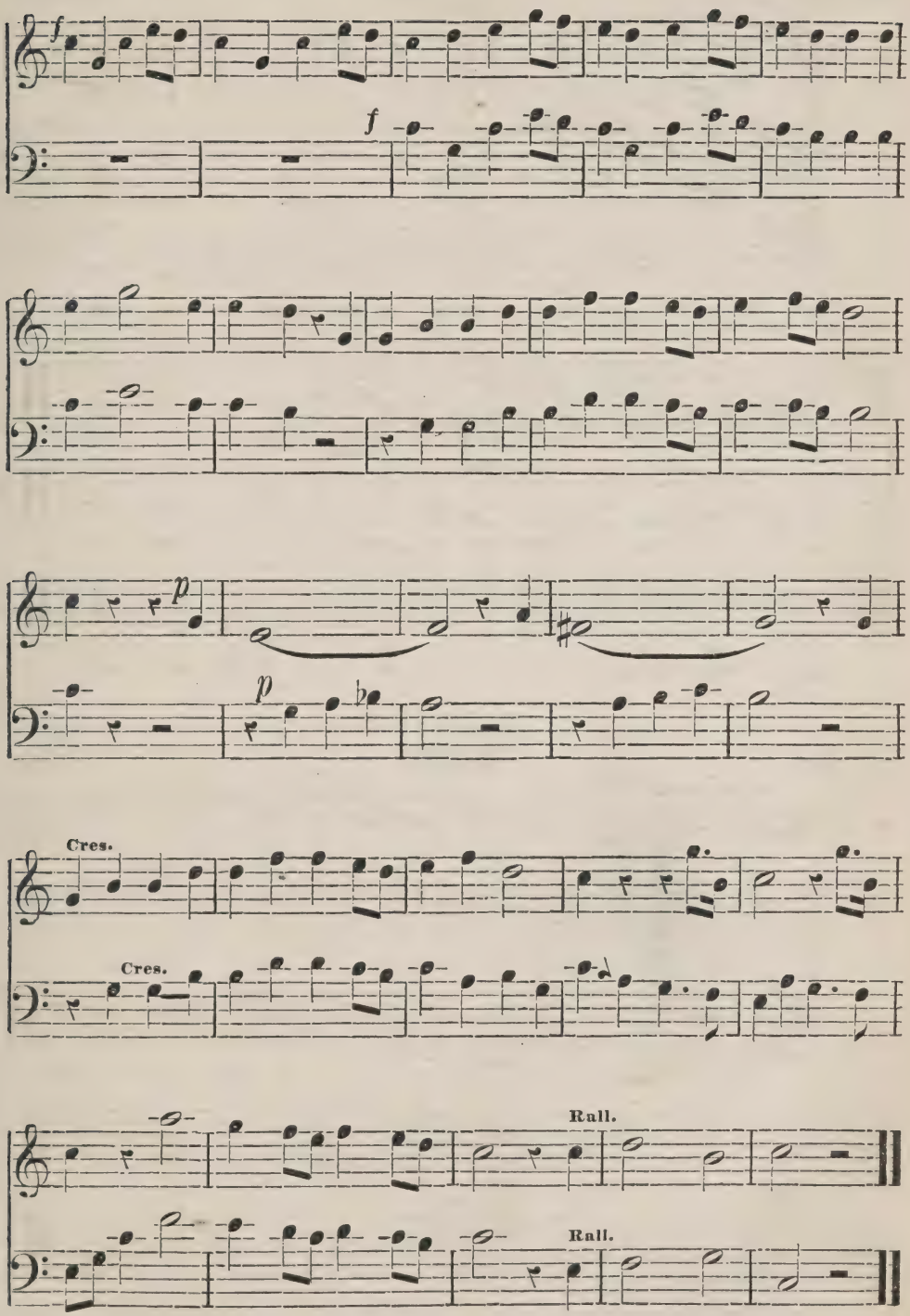



see; The bursts of gold - en sun - - shine, And ma - ny a sha - dy
see; The bursts of gold - en sun - - shine, And ma - ny a sha - dy
pp
tree. O come ye in - to the sum - mer woods! There en - t'reth no an -
pp
tree. O come ye in - to the sum - mer woods! There en - t'reth no an -
pp
tree. Come, come, come,
noy; All green - ly wave the ches - nut leaves, And the earth is full of
noy; All green - ly wave the ches - nut leaves, And the earth is full of
come, come, come, come,
Cres. e Rall.
joy, And the earth..... is full..... of joy.....
Cres. e Rall.
joy, And the earth..... is full..... of joy.....
Cres. e Rall.
come, For the earth is full of joy, full of joy, full of joy.....

SOLFEGGIO.

No. 225. [In Two Parts, 1st & 2nd.] DURANTE.



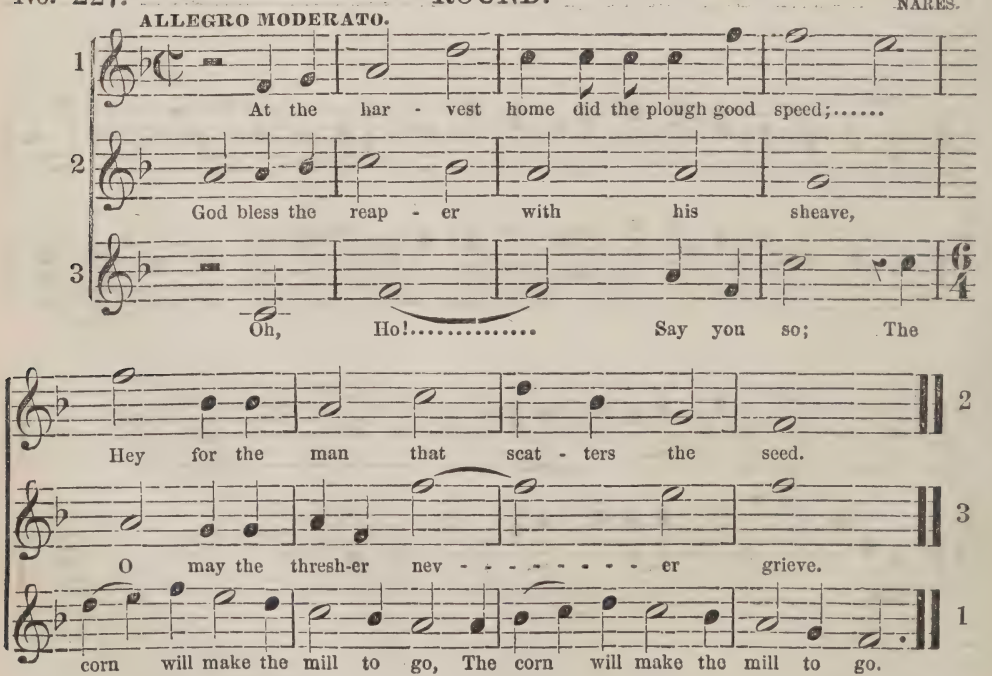

f
f
p
p
Cres.
Cres.
Rall.
Rall.

No. 226. [In Three Parts.] ROUND. Dr. HAYES.



OCTAVES.

No. 227. ROUND. NARES.



No. 228. [In Three Parts.] SONG. WILHEM.

MODERATO.



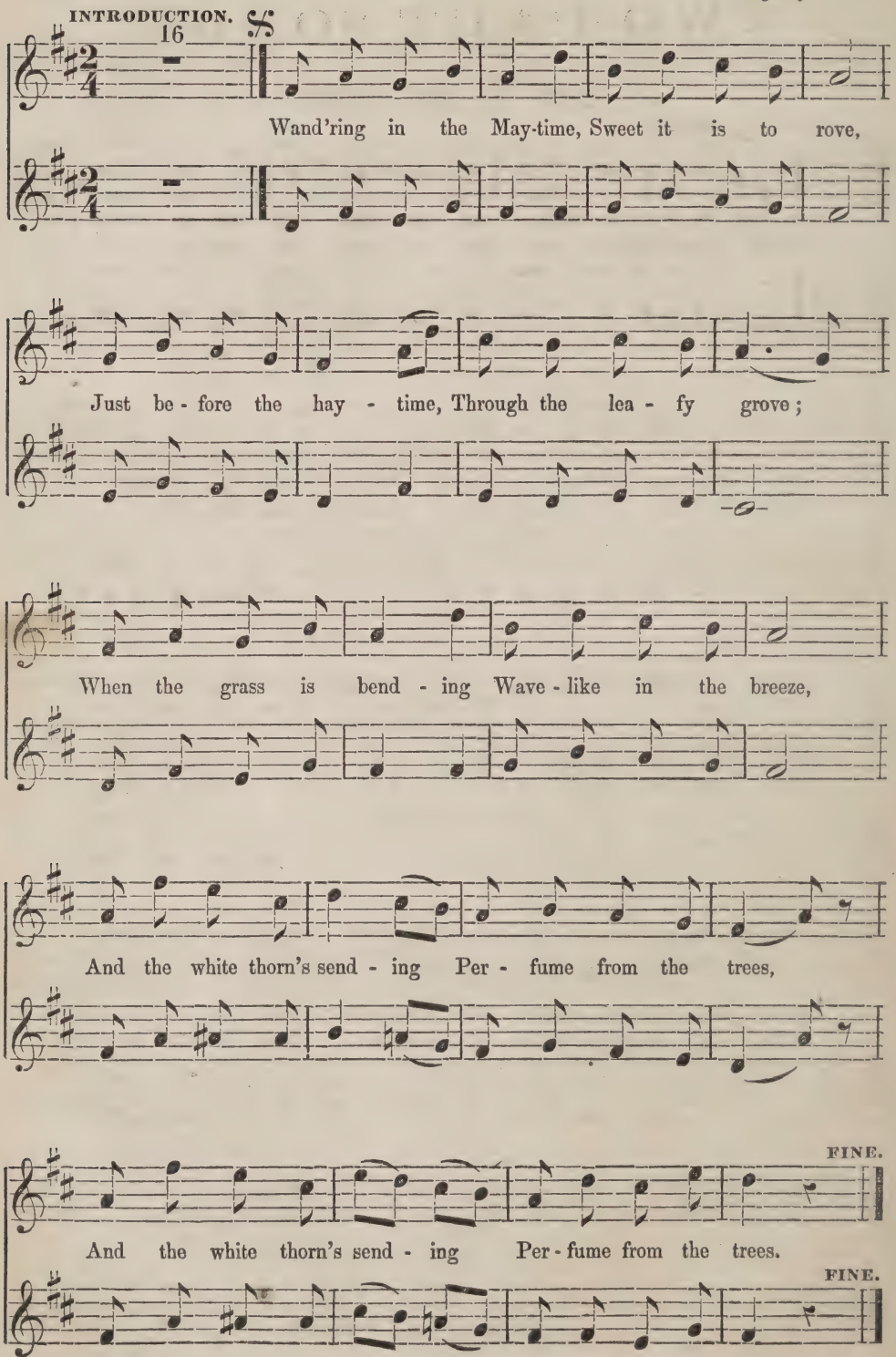

boy? I see the fog bank on the sea. Heave a - way! Heave a -
boy? Look out! a ves - sel may be near. Ship a - hoy! ship a -
now? I see the fog-bank on the sea. Heave a - way! heave away! heave a -
hear? Look out! a ves - sel may be near. Ship a - hoy! ship a - hoy! ship a -
now? I see the fog-bank on the sea. Heave a - way! heave away! heave a -
hear? Look out! a ves - sel may be near. Ship a - hoy! ship a - hoy! ship a -
way! heave a - way! heave a - way! The
hoy! ship a - hoy! ship a - hoy! Ring,
way! heave a-way! heave a - way! heave a - way! heave a - way! heave a - way! heave a - way! The
hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! Ring,
way! heave a - way! heave a - way! heave a - way! heave a - way! heave a - way! The
hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! ship a - hoy! Ring,
an - chor soon on deck shall be, on deck, on deck shall be.
ring the a - larm, that she may hear, that she, that she may hear.
an - chor soon on deck shall be, on deck, on deck shall be.
ring the a - larm, that she may hear, that she, that she may hear.
an - chor soon on deck shall be, on deck, on deck shall be.
ring the a - larm, that she may hear, that she, that she may hear.

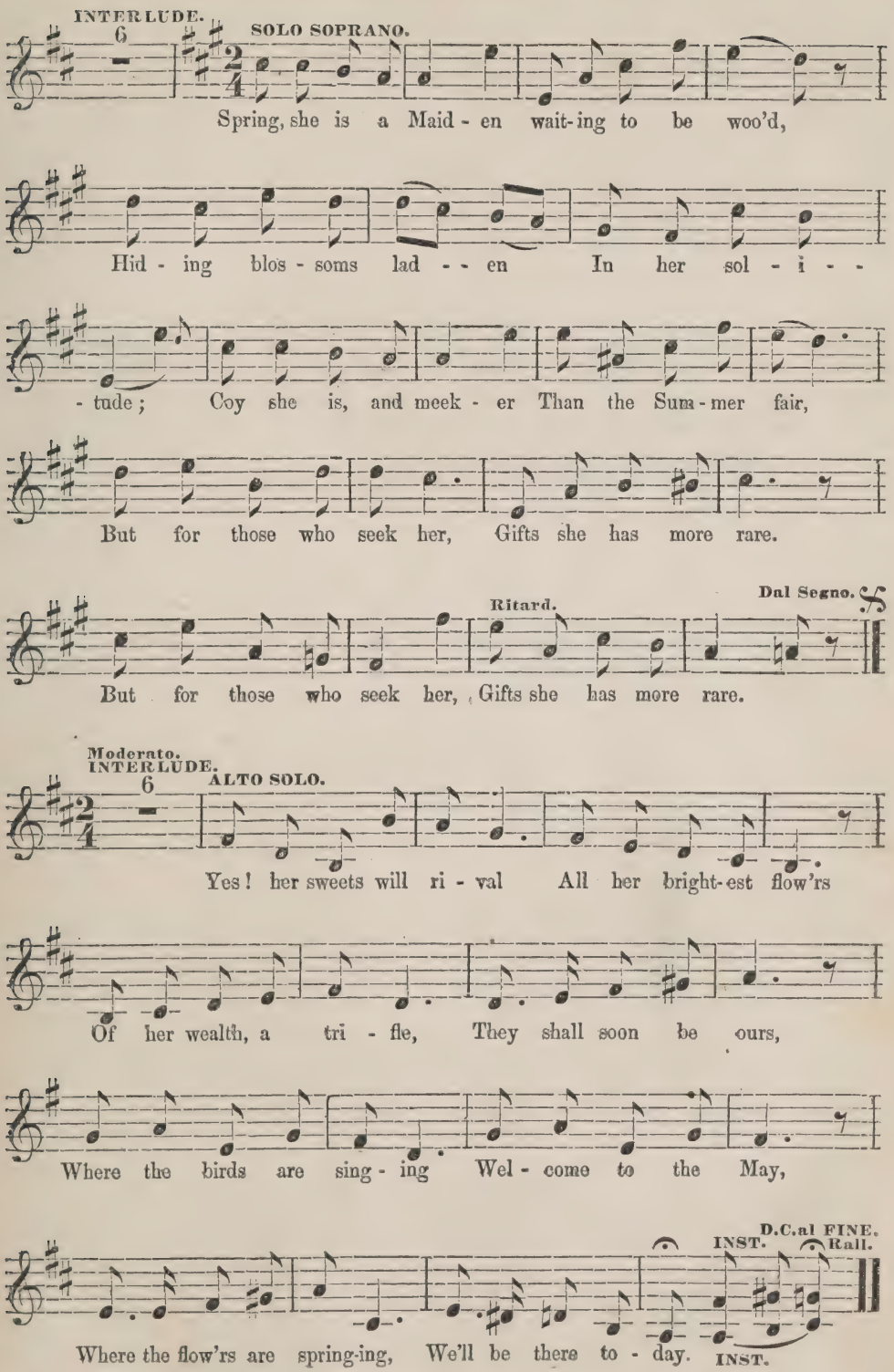
TWO PART SONGS.

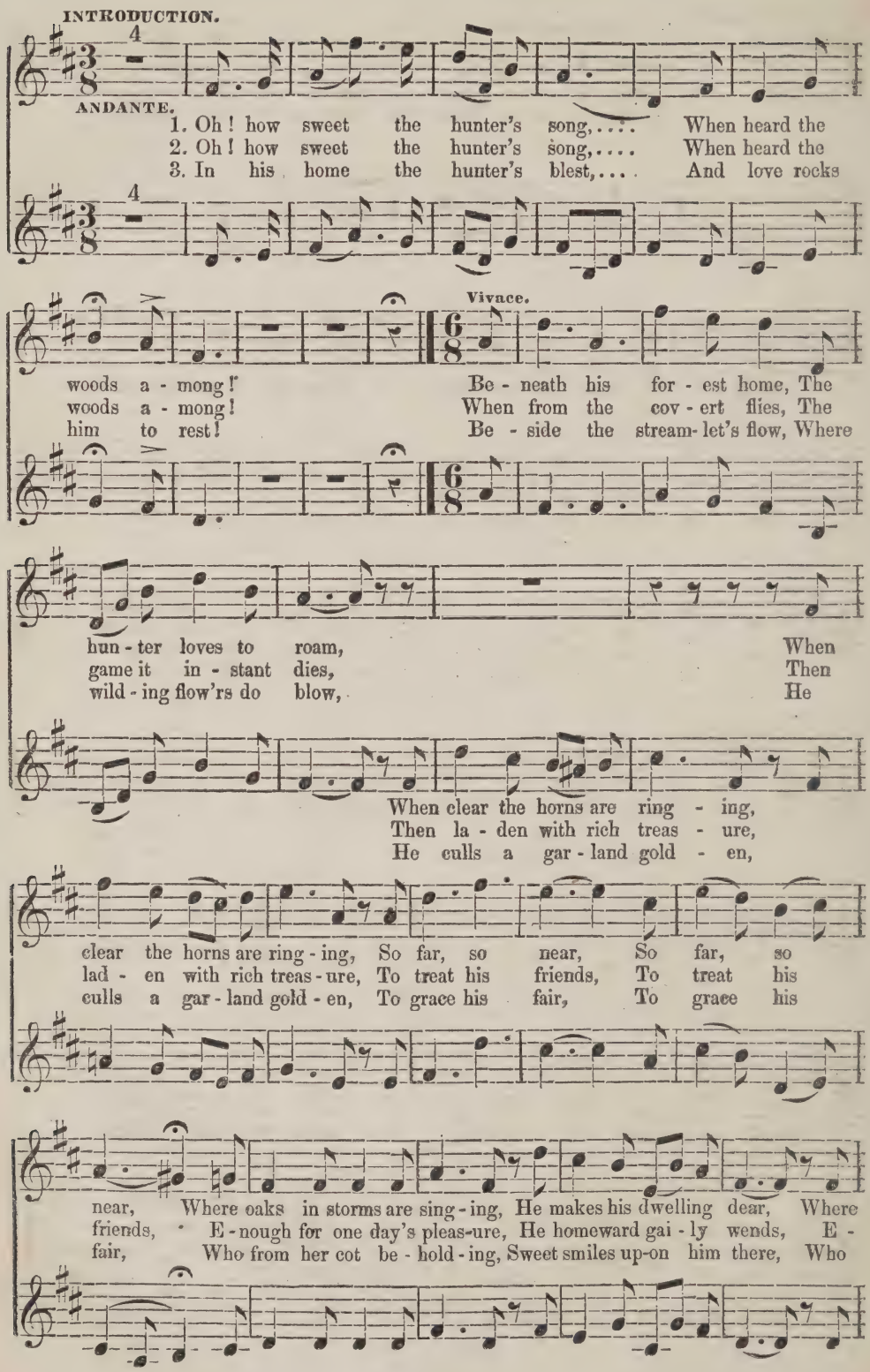
ERIN IS MY HOME.

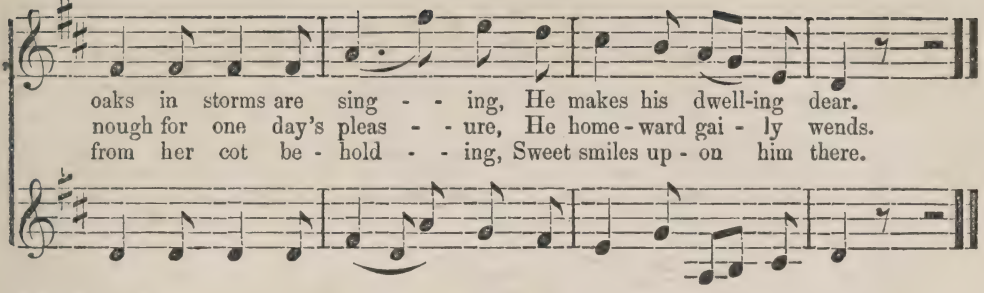


CHAS. W. GLOVER. Arranged by J. B. S




INTERLUDE.
6
SOLO SOPRANO.
Spring, she is a Maid - en wait-ing to be woo'd,
Hid - ing blos - soms lad - - en In her sol - i - -
- tude; Coy she is, and meek - er Than the Sum - mer fair,
But for those who seek her, Gifts she has more rare.
Ritard.
Dal Segno.
But for those who seek her, Gifts she has more rare.
Moderato.
INTERLUDE.
6
ALTO SOLO.
Yes! her sweets will ri - val All her bright-est flow'rs
Of her wealth, a tri - fle, They shall soon be ours,
Where the birds are sing - ing Wel - come to the May,
D.C.al FINE.
INST.
Rall.
Where the flow'rs are spring-ing, We'll be there to - day.
INST.


INTRODUCTION.
ANDANTE.
1. Oh! how sweet the hunter's song,.... When heard the
2. Oh! how sweet the hunter's song,.... When heard the
3. In his home the hunter's blest,.... And love rocks
Vivace.
woods a - mong! Be - neath his for - est home, The
woods a - mong! When from the cov - ert flies, The
him to rest! Be - side the stream- let's flow, Where
hun - ter loves to roam, When
game it in - stant dies, Then
wild - ing flow'rs do blow, He
When clear the horns are ring - ing,
Then la - den with rich treas - ure,
He culls a gar - land gold - en,
clear the horns are ring - ing, So far, so near, So far, so
lad - en with rich treas - ure, To treat his friends, To treat his
culls a gar - land gold - en, To grace his fair, To grace his
near, Where oaks in storms are sing - ing, He makes his dwelling dear, Where
friends, E - nough for one day's pleas-ure, He homeward gai - ly wends, E -
fair, Who from her cot be - hold - ing, Sweet smiles up-on him there, Who

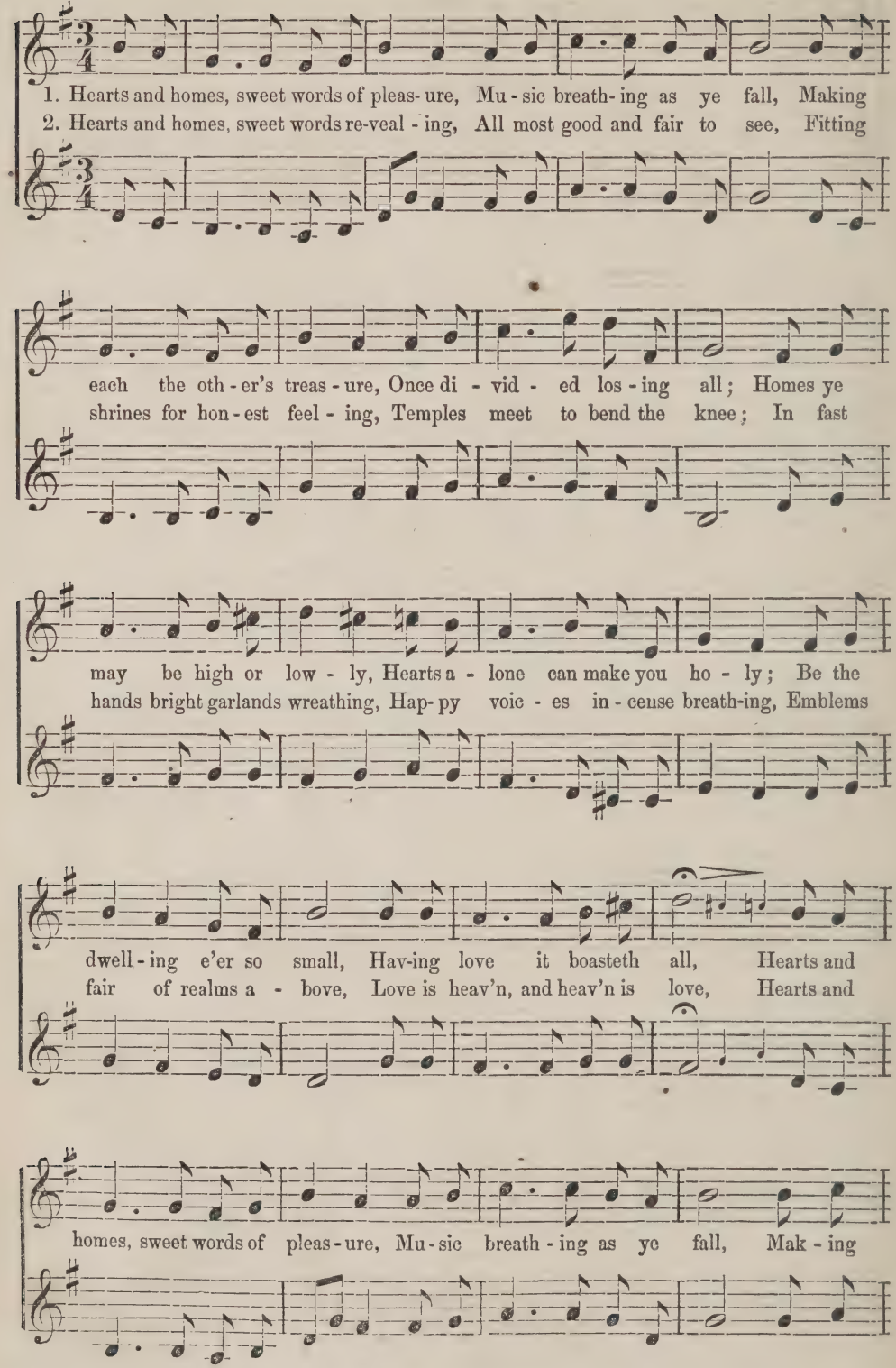


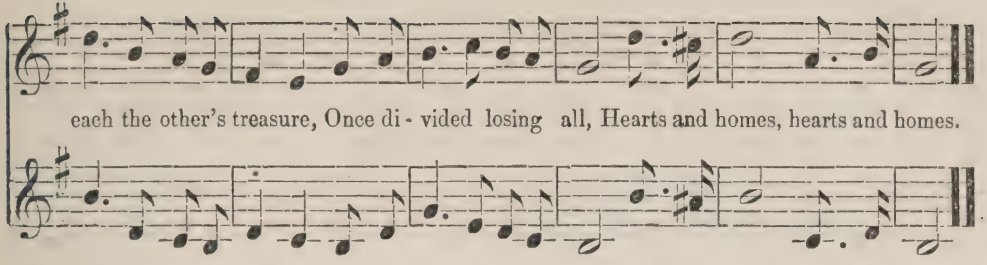
THE LAST ROSE OF SUMMER.




INTRODUCTION.
ALLEGRETTO.
Ah! swal-lows, wherefore fly a-way! For shep-herds hold you
A - round our flocks they cir-cle still, For pas-tures yet are
sf
dear; A - round our cots a-while de-lay, While Au-tumn skies are clear.
green; A - round our flocks they cir-cle still, For pas-tures yet are green.
A -
Fare -
They
Fare -
las! cold win - ter days are near, And leaves are fall - ing fast.
well, dear lambs, a - while a - dieu, We fly to climes se - rene.
sf
mf
sf
long for lands of warm - er cheer, They dread the win - try
well, dear lambs, a - while a - dieu, We fly to climes se -
A Tempo.
blast.
rene.
A - far, a - far
A - far, a - far
they swift-ly
I from winter
A - far, a - far
A - far, a - far
They swift - ly fly,
To re - gions fair,

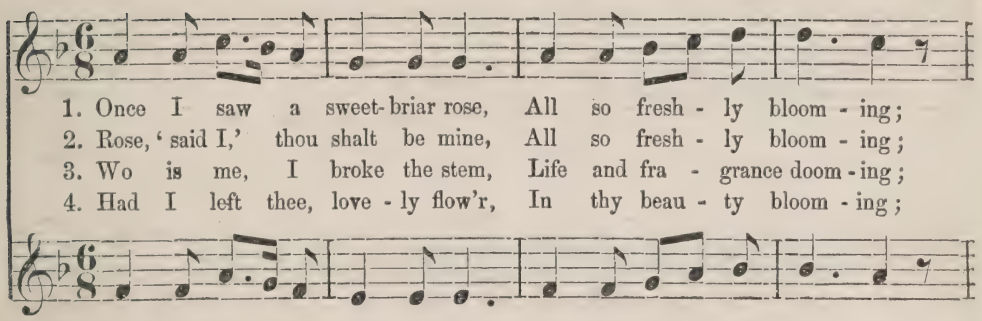

ff
fly, And hail with joy, Fly,
fly, Thro' path-less air,
And hail with joy the warm-er sky, And hail with
To re-gions fair, From win-ter's face the swift way
fly..... a-way! A-far, a-
the swallows
joy a sum-mer sky. A-far, a-far they swift-ly fly,
trace; From place to place the swal-lows fly, A-far, a-far,
ff
far they swift-ly fly, fly,
fly, the swallows fly,
they swift-ly fly, A-far, a-far they swift-ly
a-far, a-far To re-gions fair, thro' a-zure
Sf
Dim.
fly,..... a-far, fly,..... fly a-
Sf
fly, and hail with joy the sum-mer sky,
air, The swal-lows fly, fly, fly a-way,
f
p
way, fly,..... fly a-way, a-way, a-way.
f
p

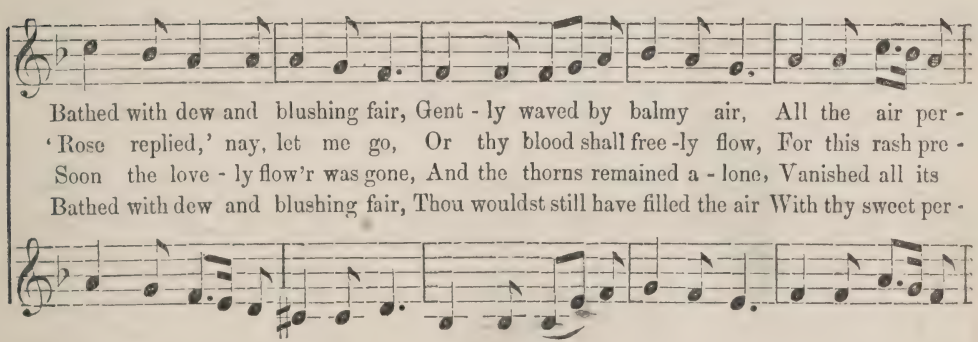

1. Hearts and homes, sweet words of pleas- ure, Mu - sic breath- ing as ye fall, Making
2. Hearts and homes, sweet words re-veal - ing, All most good and fair to see, Fitting
each the oth - er's treas - ure, Once di - vid - ed los - ing all; Homes ye
shrines for hon - est feel - ing, Temples meet to bend the knee; In fast
may be high or low - ly, Hearts a - lone can make you ho - ly; Be the
hands bright garlands wreathing, Hap- py voic - es in - cense breath-ing, Emblems
dwell - ing e'er so small, Hav-ing love it boasteth all, Hearts and
fair of realms a - bove, Love is heav'n, and heav'n is love, Hearts and
homes, sweet words of pleas - ure, Mu - sic breath - ing as ye fall, Mak - ing

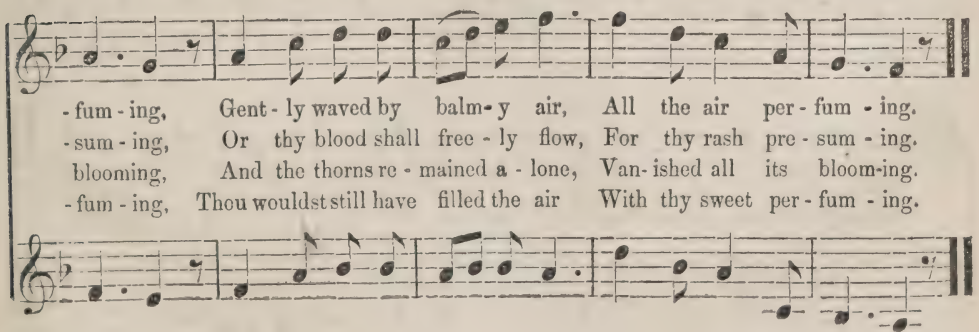


THE ROSE.

H. WERNER.








1. Deep in the val - ley ring - ing, The herd - bells e - cho clear, The
2. Up - on the lof - ty moun - tains, They chime so sweet and low, When
wand'rer stops to list - en, And fond - ly ling - ers here;
tipp'd the high - est sum - mits In eve - ning's mel - low glow;
The
The
The kine - bells tin - kle faint - ly, Deep in the for - est
The wandering mu - sic ren - ders, The heart so warm, it
kine - bells tin - kle faint - ly, Deep in the for - est grand, so
wand'ring mu - sic ren - ders, The heart so warm, it seems, it
grand, And in the ho - ly twi - light, Make earth like spir - it
seems A - mid sweet sounds to en - ter, The land of heav'n - ly
grand.
seems.
land, And in the ho - ly twi - light, Make earth like spir - it land.
dreams, A - mid sweet scenes to en - ter, The land of heav'nly dreams.


ALLEGRETTO.
1. For a hap - py walk go meet the dawn, And breathe the dew-y air, The
2. And all at once the morn-ing bird Be - gins me - lo-dious blending, The
for - est Sabbath still at morn, The breeze is hushed and spare ;
sound o'er hill and dale is heard, Now heav'nward ascend-ing ;
All the larks are sleeping
And Aurora's golden
All the larks are sleep - ing yet, Quickly flows the riv - u -
And Au - ro - ra's gold - en rays, Join to u - ni - ver - sal
yet, Quickly flows the riv - u - let, And
rays, Join to u - ni - ver - sal praise, To
- let, Sings soft the morn - - ing pray - - - - -
praise, To praises of God.... un - end - - - - -
sings,
praise,
- er, Sings soft,.... sings soft.... the morning pray - er.
- ing, To prais - es, to prais - es of God un - end - ing.

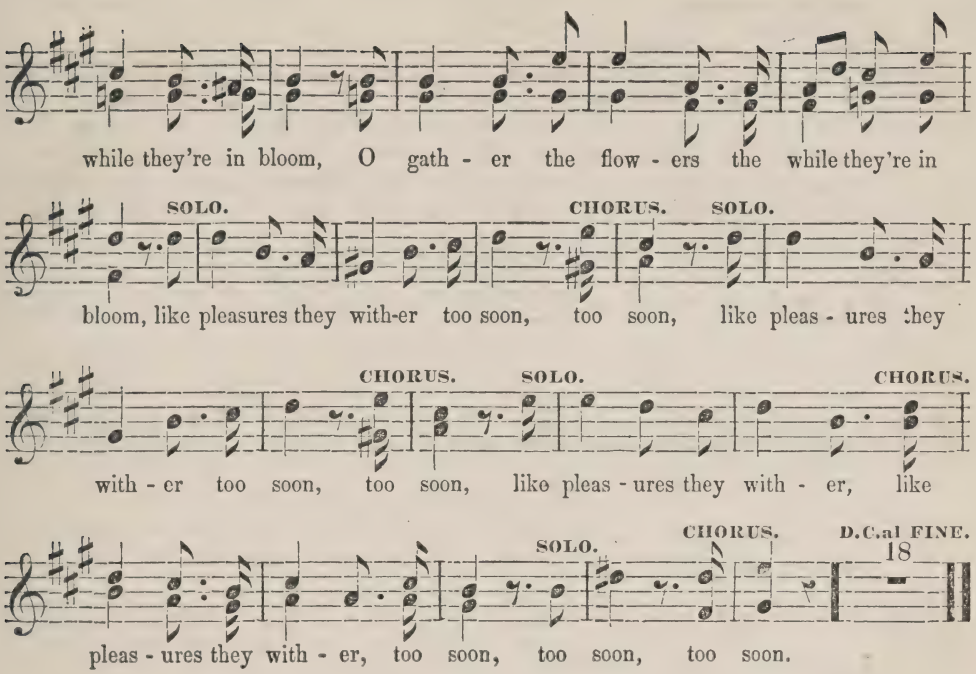

ALLEGRETTO.
I would that my love could si - lent - ly flow in a sin - gle
To thee, on their wings, my fair - est, that soul - felt word they would
word; I'd give it the mer - ry breez - es, They'd
bear; Should'st hear it at ev - 'ry mo - ment, And
Cres.
Cres.
waft it a - way in sport. I'd give it the mer-ry breezes, They'd
hear it ev - 'ry-where. Should'st hear it at ev - 'ry moment, And
waft it a - way in sport, a - way in sport.
hear.... it ev - 'ry - where, and ev - 'ry - where.
a - way in
and ev - 'ry -
They'd waft it a - way in sport.
And hear..... it ev - 'ry - where.
sport.
where.


pp
At night, when thine eye-lids in slum-ber have clos'd those bright heav'nly
Cres.
beams, Still there, my love, it will haunt thee,
Cres.
e'en in thy deep-est dreams. Still there, my love, it will haunt thee, e'en
in thy deep-est dreams, e'en in thy deep - - est,
thy deep - est
Dim.
E'en in thy deep-est, deep - est dreams.
dreams,

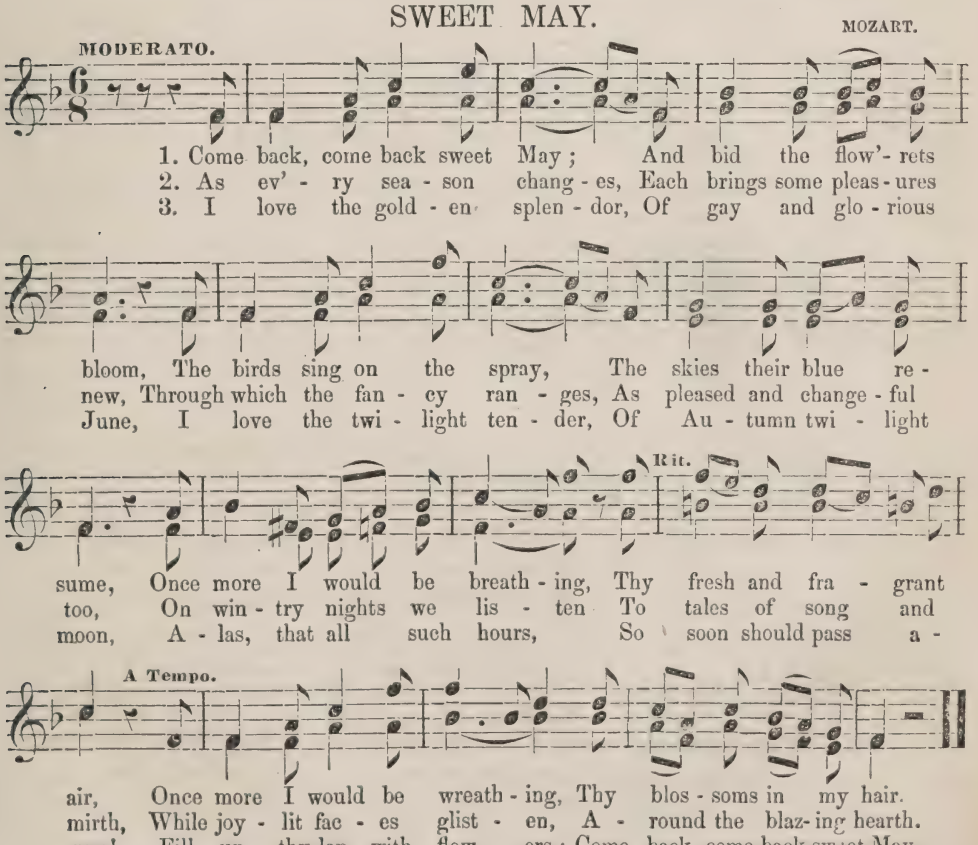
COME FORWARD WITH PLEASURE.

VAN BREE.
Arr. by J. B. S.

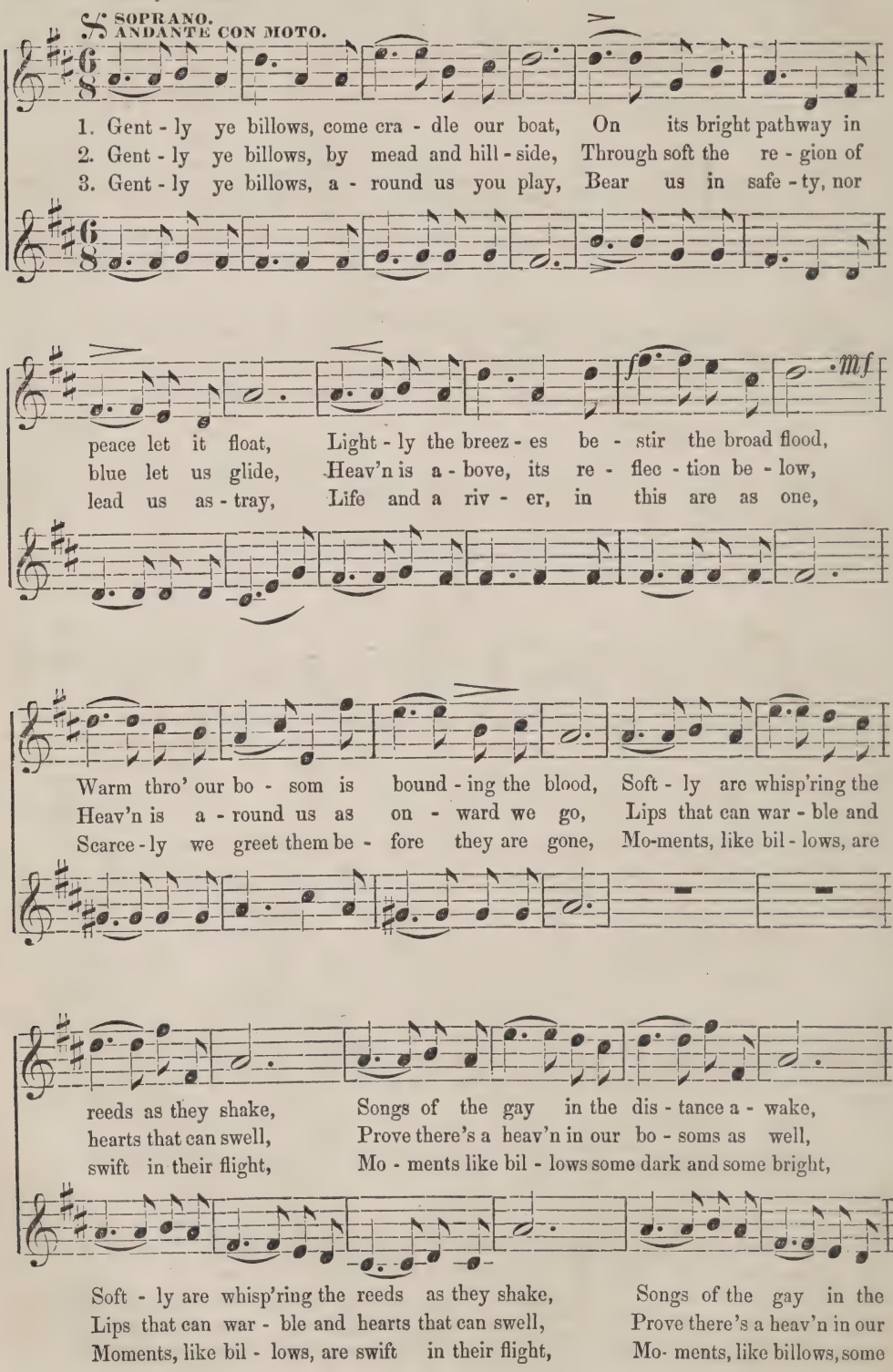


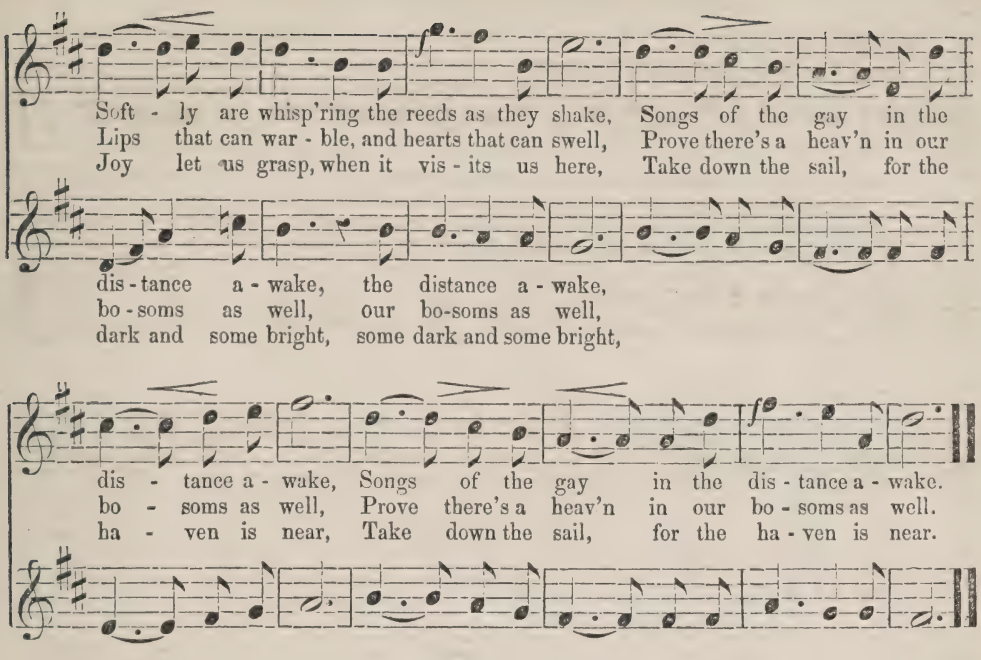

while they're in bloom, O gath - er the flow - ers the while they're in
SOLO.
CHORUS.
SOLO.
bloom, like pleasures they with-er too soon, too soon, like pleas - ures they
CHORUS.
SOLO.
CHORUS.
with - er too soon, too soon, like pleas - ures they with - er, like
CHORUS.
D.C.al FINE.
SOLO.
18
pleas - ures they with - er, too soon, too soon, too soon.

SWEET MAY.


MODERATO.
MOZART.
1. Come back, come back sweet May; And bid the flow'- rets
2. As ev' - ry sea - son chang - es, Each brings some pleas - ures
3. I love the gold - en splen - dor, Of gay and glo - rious
bloom, The birds sing on the spray, The skies their blue re -
new, Through which the fan - cy ran - ges, As pleased and change - ful
June, I love the twi - light ten - der, Of Au - tumn twi - light
Rit.
sume, Once more I would be breath - ing, Thy fresh and fra - grant
too, On win - try nights we lis - ten To tales of song and
moon, A - las, that all such hours, So soon should pass a -
A Tempo.
air, Once more I would be wreath - ing, Thy blos - soms in my hair.
mirth, While joy - lit fac - es glist - en, A - round the blaz - ing hearth.
way! Fill up thy lap with flow - ers; Come back, come back sweet May.

Words by J. OXENFORD. FRANK ABT.



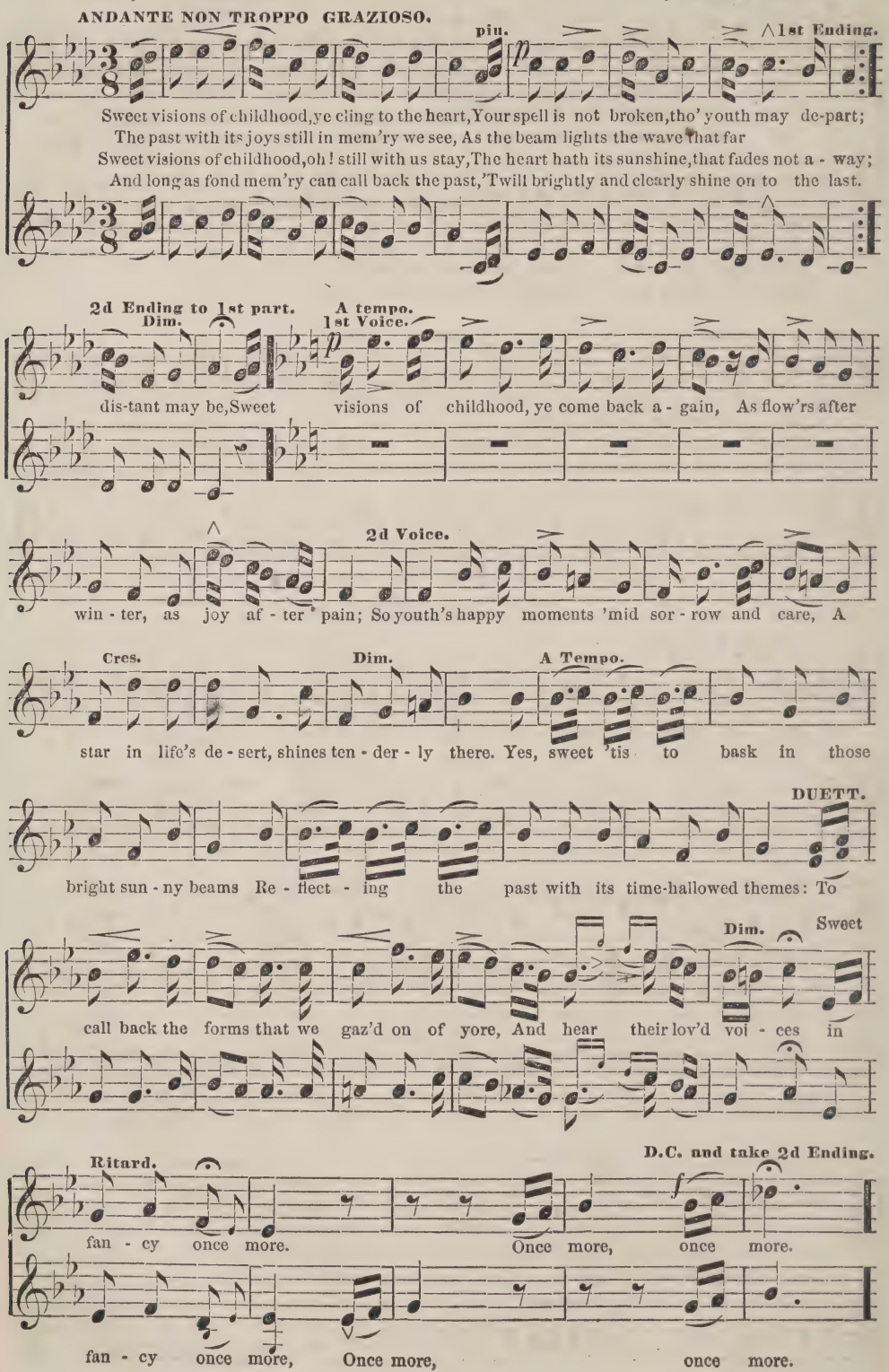


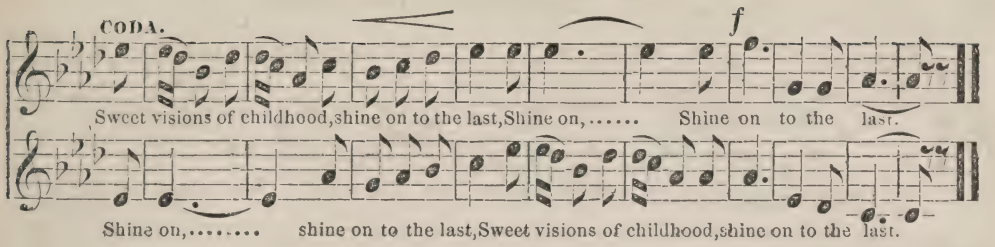
SPRING-SONG.

GUMBERT.



Words by J. C. CARPENTER. Music by STEPHEN GLOVER.





SPEAK TO THE HEART.

Words by Wm. T. ADAMS. Music by T. T. BARKER.
Arranged by J. B. S.

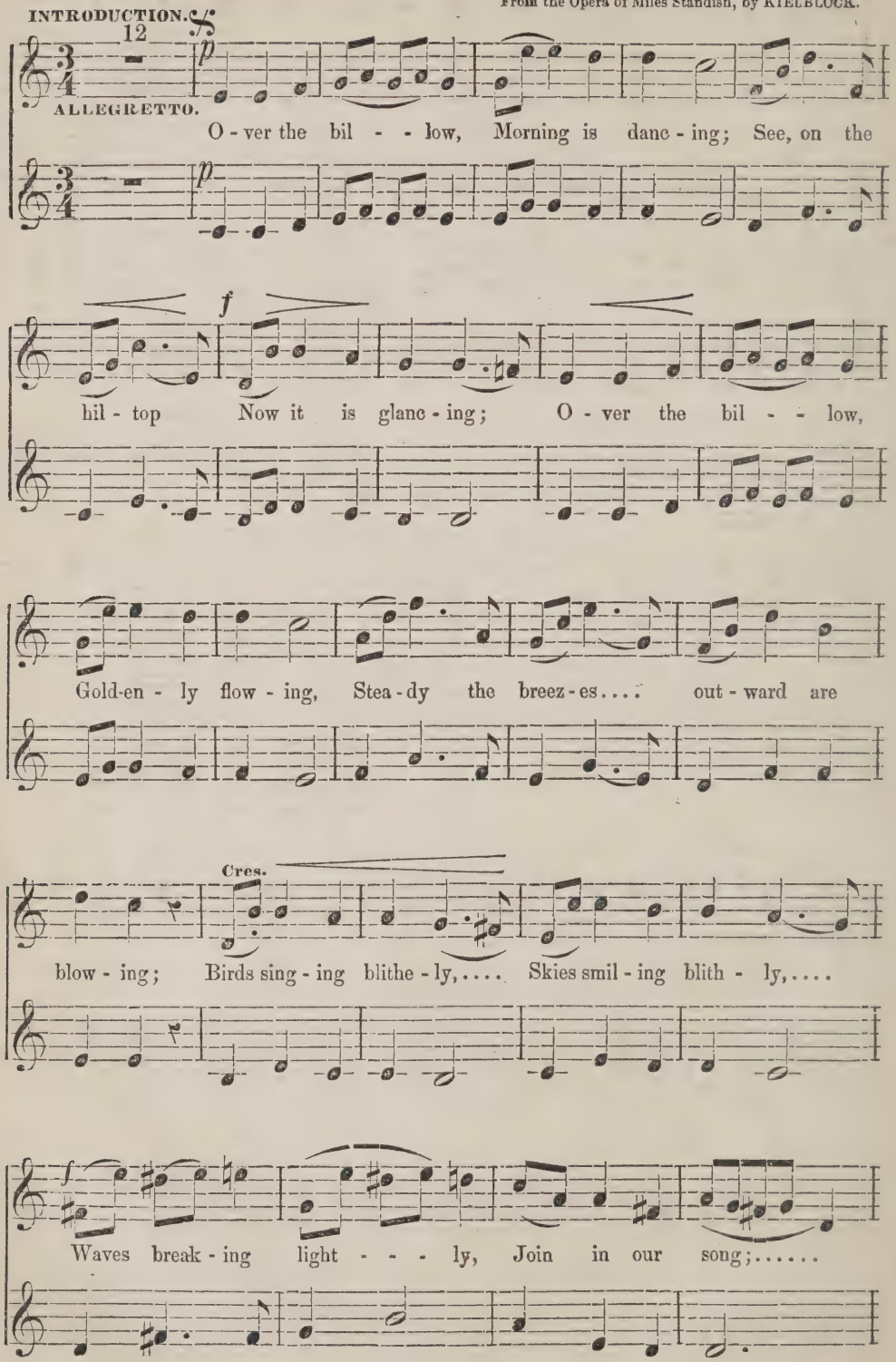


"CINDERELLA." Arranged by J. B. S.

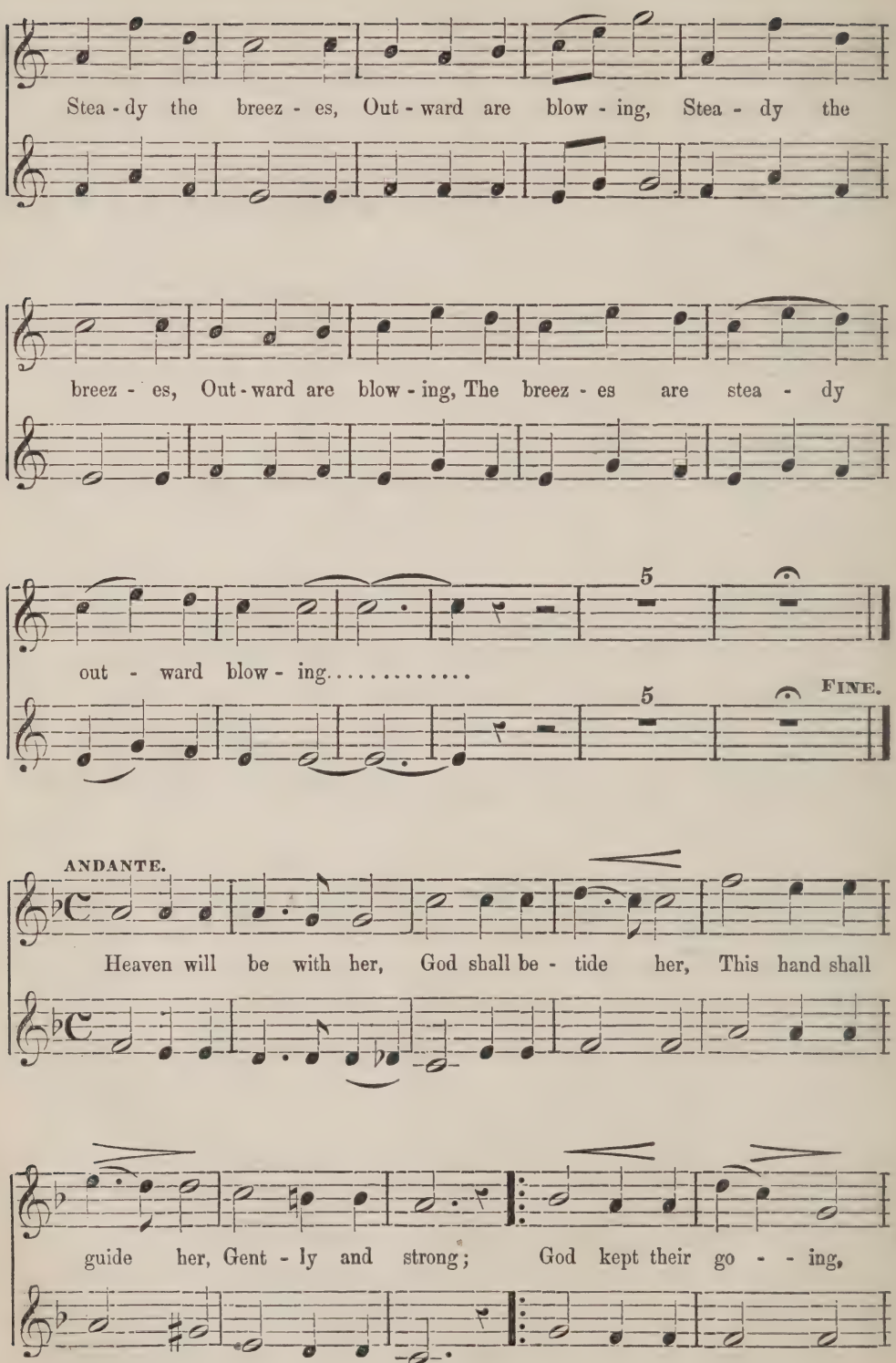



mf MODERATO.
1. The vale where my home lies, Oh none is so blest; High
2. Oh vale where my home lies, So fra - grant and green, Where
3. Thou vale where my home lies, How balm - y thy breath; Where
moun - tains look down on its pure qui - et rest, The blue sky a -
ros - es and lil - ies and blue - bells are seen, Oh sweet 'tis to
thick moss - es grow, there place me in death; Oh there let me
bove, and the val - ley be - low, While peace throws o'er
rest by that mur - mur - ing stream, And watch on its
soft - ly my tir - ed limbs lay, And hop - - ing, look
While peace throws o'er all, o'er
And watch on its bo - som, its
And hoping, look for - ward, look
p
f
all..... her heav - en - ly glow.
bo - som the sun's trembling beam. The vale where my home lies, Oh
for - ward to bright blessed day.
all..... her
bo - som the
for - ward to
none is so blest! Oh vale where my home lies, in peace and pure rest.

From the Opera of Miles Standish, by KIELBLOCK.




Waves breaking light - ly, Join in our song, O - ver the
bil - - low, Morn-ing is danc - ing; See on the hill - top,....
Now it is glanc - ing; O - ver the bil - - low, Gold-en - ly
flow - ing, Steady the breez - es, Out - ward are blow - ing,
Stea - dy the breez - es,.... Out - ward are blow - ing,

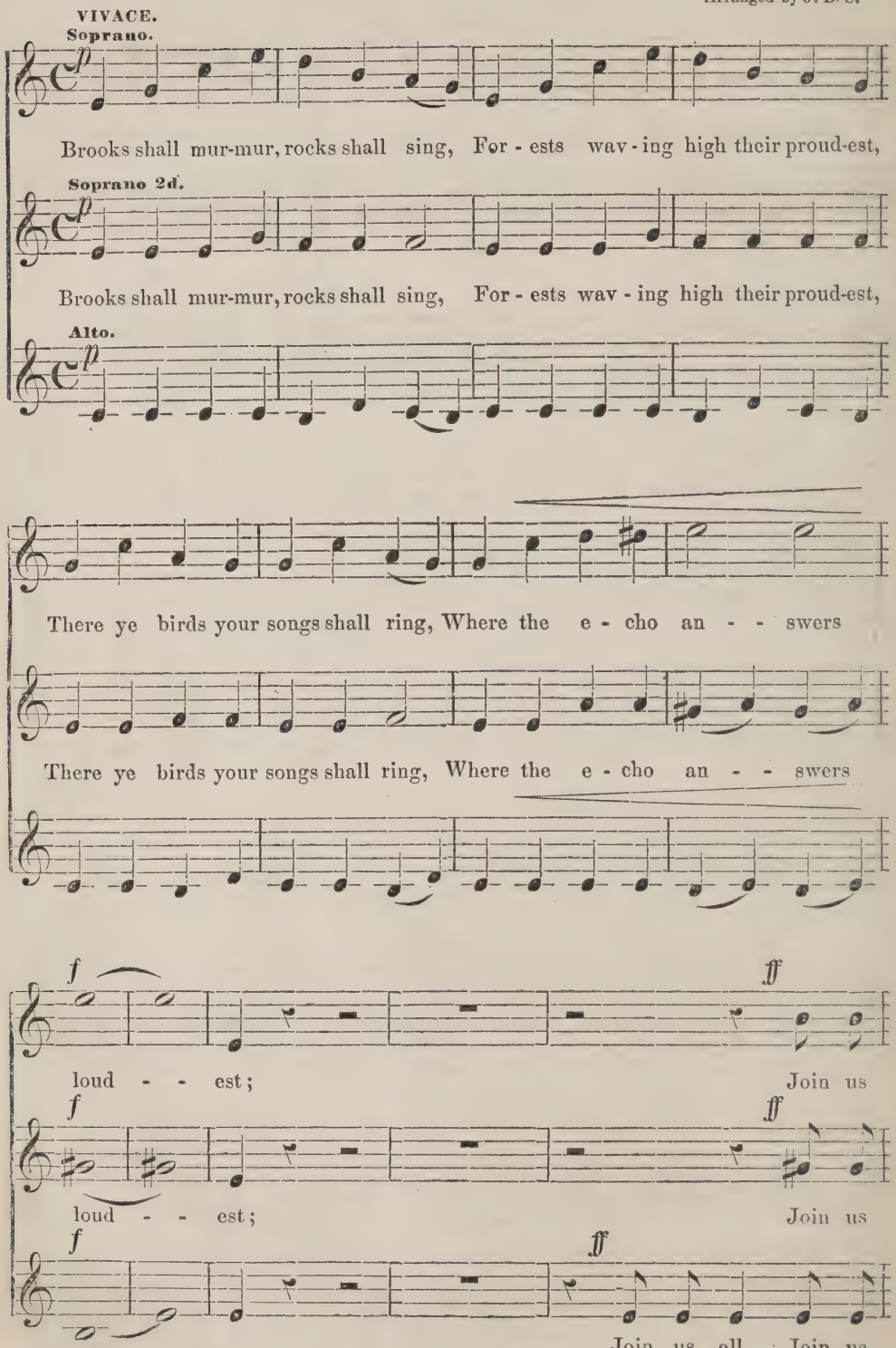

Stea - dy the breez - es, Out - ward are blow - ing, Stea - dy the
breez - es, Out - ward are blow - ing, The breez - es are stea - dy
5
out - ward blow - ing.....
5
FINE.
ANDANTE.
Heaven will be with her, God shall be - tide her, This hand shall
guide her, Gent - ly and strong; God kept their go - - ing,


ff
God keep their com - ing, God keep them on the sea; Keep them on the
p
shore. Heav'n will still guard us With kind - ly e - mo - tion,
f
1st end.
Tho' we weep on the shore, Or out on the o - cean,
2nd end.
o - cean, Heav'n
Heav'n will still guard us,
will still guard us, Will still guard.... us With... kind - ly e -
With kind - ly e - mo - - - - - - - - tion.....
- mo - tion, With e - mo - - - - - - - - tion.....
Da Capo.
Dal Segno.

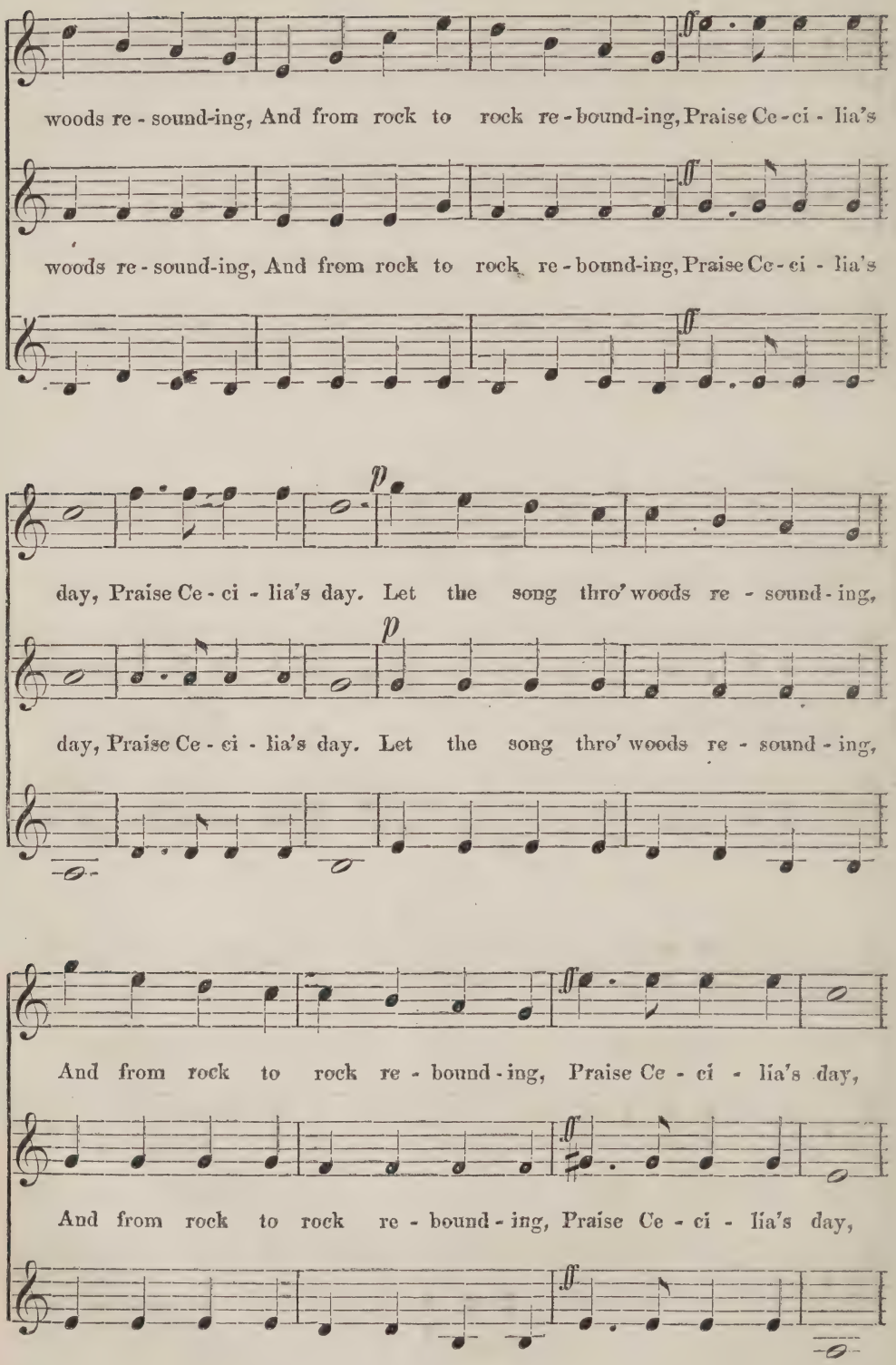
THREE PART CHORUS.

VAN BREE.

Arranged by J. B. S.




all, Join us all, Join us all, And sing the
all, Join us all, Join us all, Join us all, And sing the
all, Join us all,
lay, Join us all, And sing the lay, Join us all, Join us all, Join us
lay, Join us all, And sing the lay, Join us all, Join us all, Join us
all, Join us all, Let the song thro'
all, Join us all, Let the song thro'
Join us all,

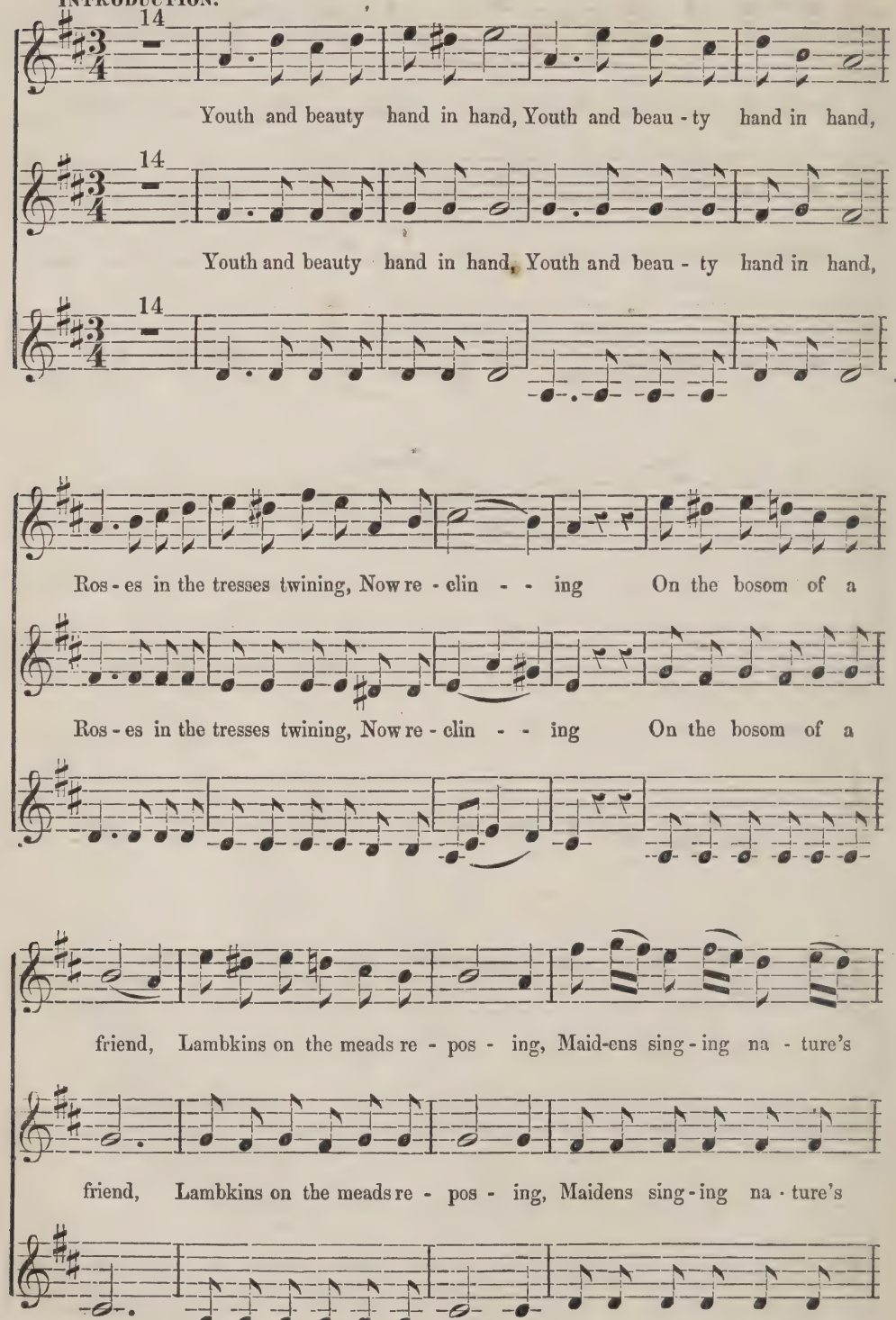

woods re - sound-ing, And from rock to rock re - bound-ing, Praise Ce - ci - lia's
woods re - sound-ing, And from rock to rock re - bound-ing, Praise Ce - ci - lia's
day, Praise Ce - ci - lia's day. Let the song thro' woods re - sound - ing,
day, Praise Ce - ci - lia's day. Let the song thro' woods re - sound - ing,
And from rock to rock re - bound - ing, Praise Ce - ci - lia's day,
And from rock to rock re - bound - ing, Praise Ce - ci - lia's day,

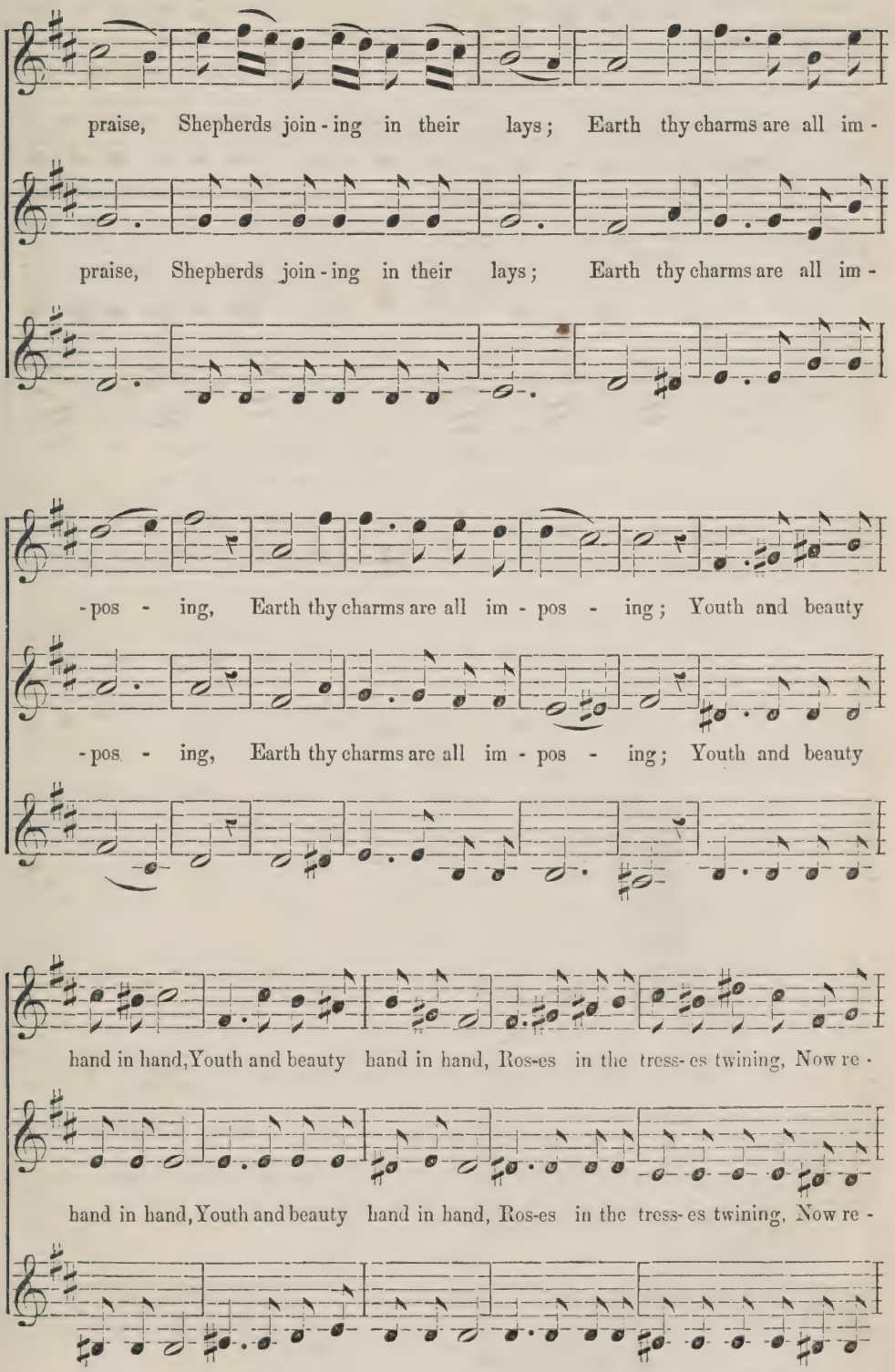

Praise Ce - ci - lia's day, Praise, Praise Ce - - ci - lia's day,
Praise Ce - ci - lia's day, Praise, Praise Ce - ci - lia's day,
Praise, Praise Ce - - ci - - - - - lia's day, Praise Ce -
Praise, Praise Ce - ci - - - - - lia's day, Praise Ce -
ci - lia's day, Praise Ce - ci - lia's day.....
ci - lia's day, Praise Ce - ci - lia's day.....

ALLEGRETTO DOLCE.
INTRODUCTION.

CHORUS.

Arranged by J. B. S. VAN BREE.



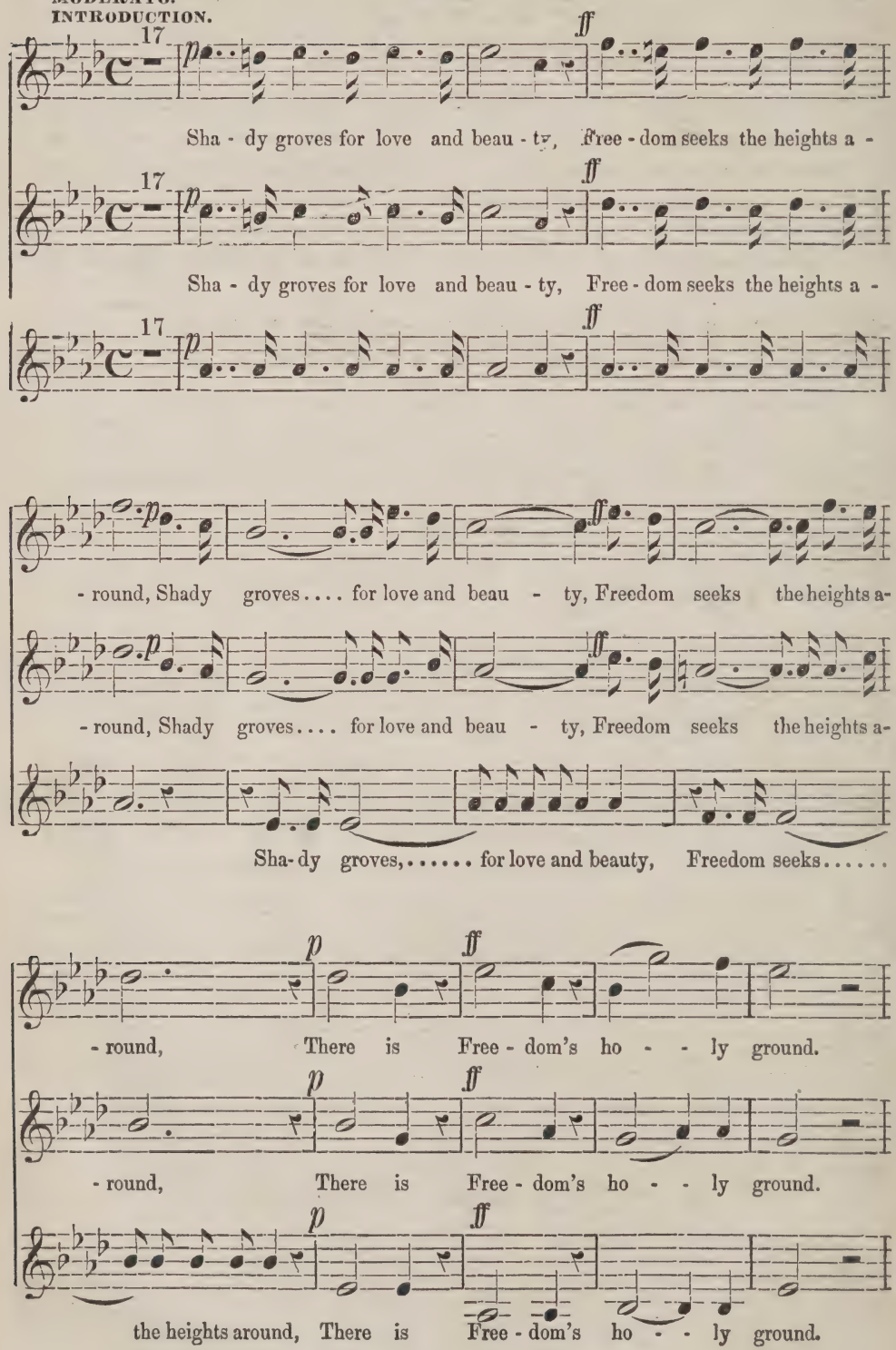

praise, Shepherds join - ing in their lays; Earth thy charms are all im -
praise, Shepherds join - ing in their lays; Earth thy charms are all im -
- pos - ing, Earth thy charms are all im - pos - ing; Youth and beauty
- pos - ing, Earth thy charms are all im - pos - ing; Youth and beauty
hand in hand, Youth and beauty hand in hand, Ros-es in the tress- es twining, Now re -
hand in hand, Youth and beauty hand in hand, Ros-es in the tress- es twining, Now re -


-clin - ing On the bo - som of a friend, Lambkins on the meads re -
-clin - ing On the bo - som of a friend, Lambkins on the meads re -
- pos- ing, Maidens sing - ing na - ture's praise, Shepherds join-ing in their
- pos- ing, Maidens sing - ing na - ture's praise, Shepherds join - ing in their
lays, Earth, thy charms are all im - pos - ing, Earth, thy charms, thy
lays, Earth, thy charms are all im - pos - ing, Earth, thy charms, thy
charms..... are all im - pos - ing, Maid - ens sing-ing nature's
charms..... are all im - pos - ing,

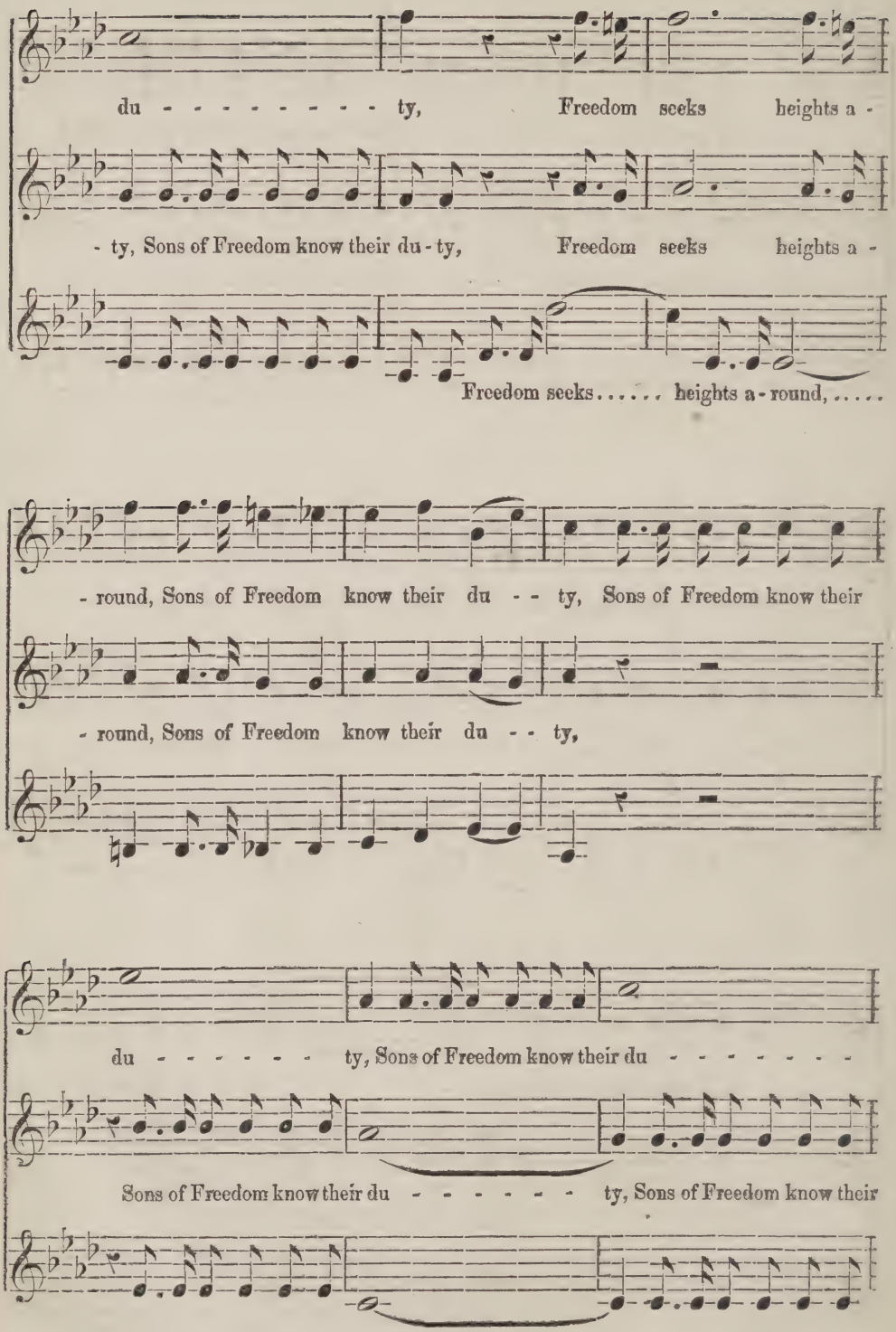

praise,.... Shepherds join-ing in their lays,..... Earth, thy
Maidens singing nature's praise, Shepherds joining in their lays, Earth, thy
charms are all im-pos - ing, Maid-ens sing-ing na-ture's praise,.....
charms are all im-pos - ing, Maidens singing nature's
Shepherds joining in their lays,..... Earth, thy charms are all im-pos - -
praise, Shepherds joining in their lays, Earth, thy charms are all im-pos - -
- ing, Earth, thy charms are all im-pos - - - - - ing.
- ing, Earth, thy charms are all im-pos - - - - - ing.

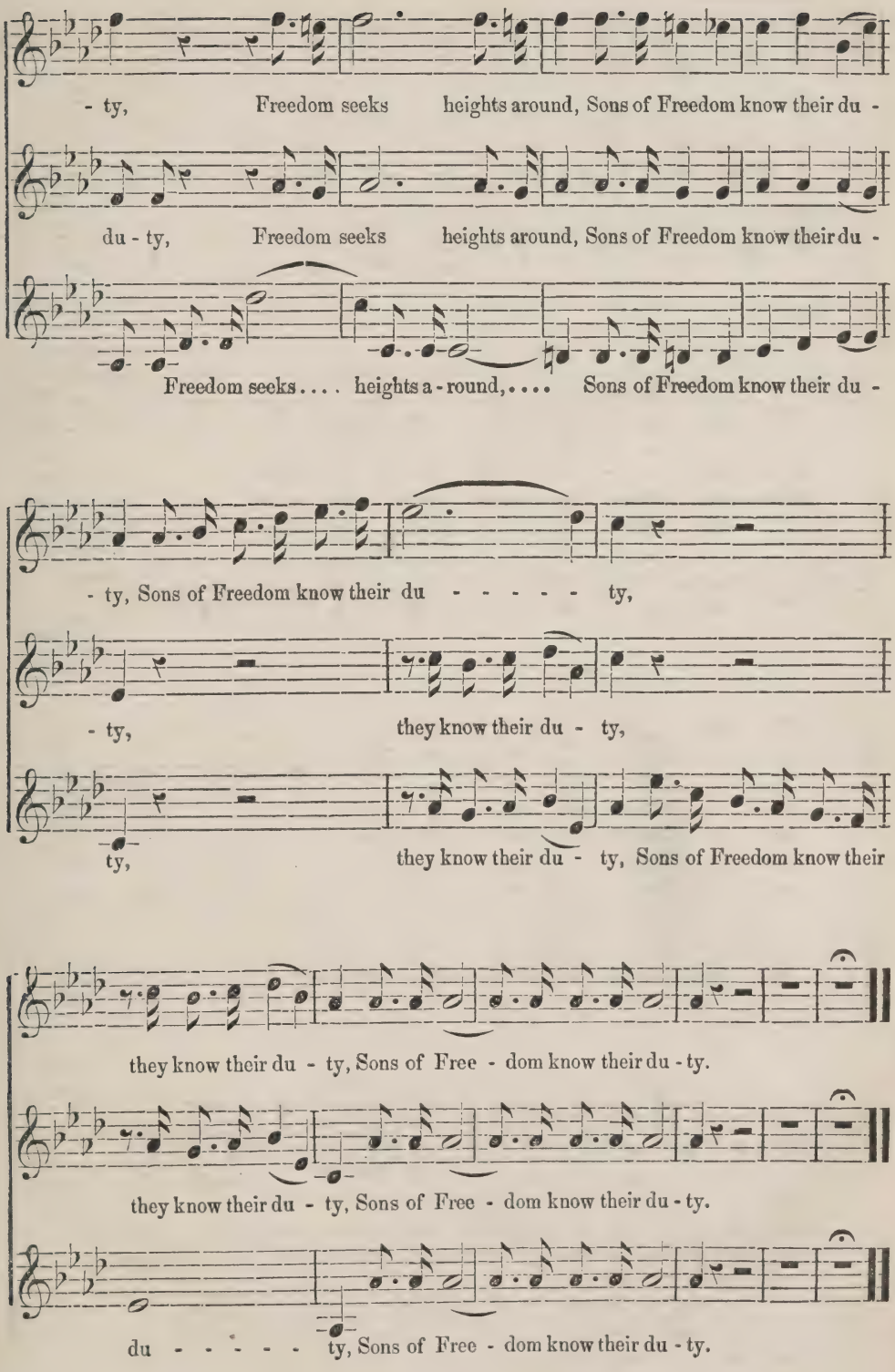
CHORUS. Arranged by J. B. S. VAN BREE.

MODERATO.
INTRODUCTION.



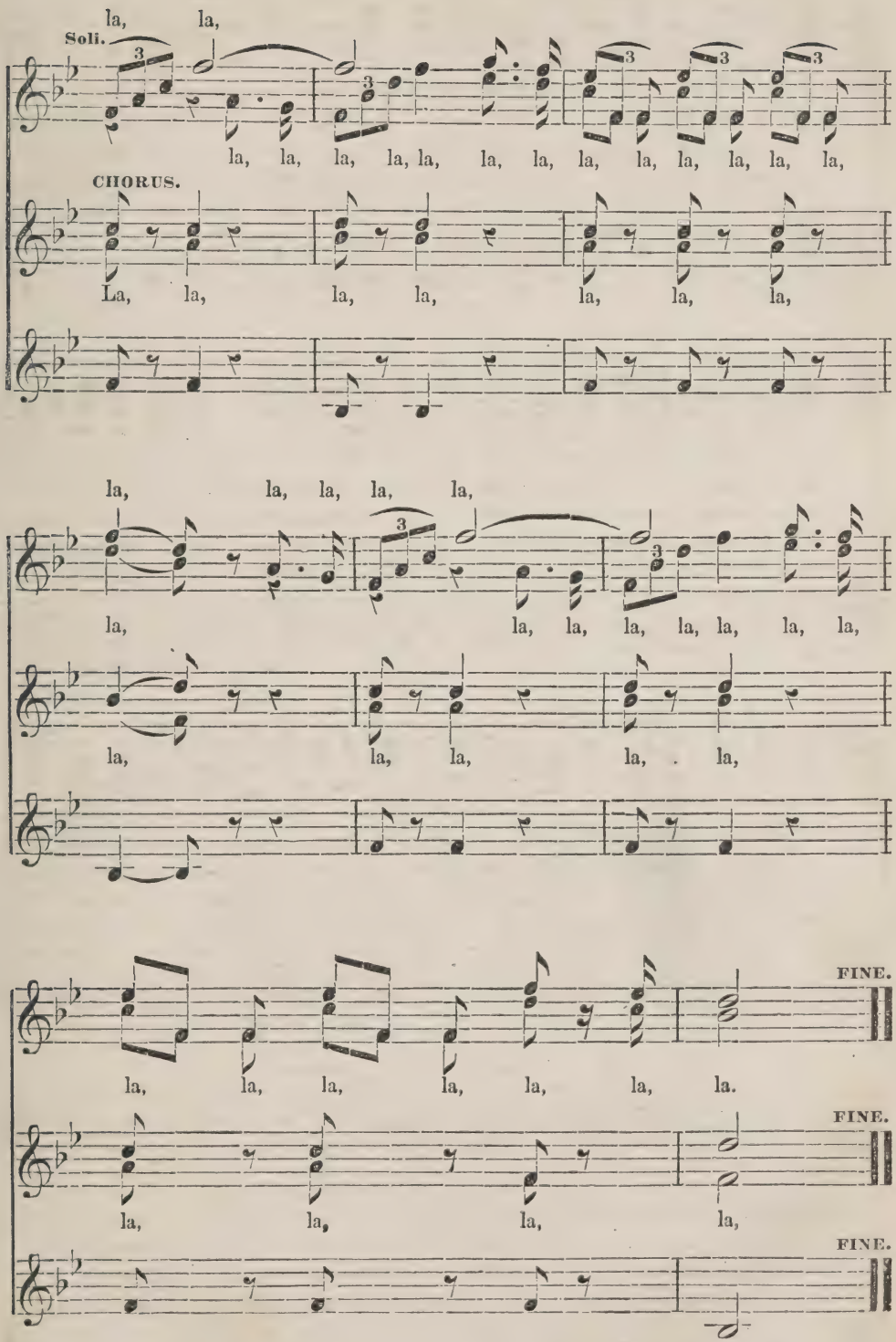

Sha - dy groves for love and beau - ty, Free - dom seeks the heights a - round,
Sha - dy groves for love and beau - ty, Free - dom seeks the heights a - round,
There is Free-dom's ho - ly ground, There is Free - dom's ho - ly
There is Free-dom's ho - ly ground, There is Free - dom's ho - ly
ground, Sons of Freedom know their du - - - - - - ty, Sons of Freedom know their
ground, Sons of Freedom know their du - - - - - - -


du - - - - - - - - - ty, Freedom seeks heights a -
- ty, Sons of Freedom know their du - ty, Freedom seeks heights a -
Freedom seeks..... heights a - round, ...
- round, Sons of Freedom know their du - - ty, Sons of Freedom know their
- round, Sons of Freedom know their du - - ty,
du - - - - - - - ty, Sons of Freedom know their du - - - - - - - -
Sons of Freedom know their du - - - - - - - ty, Sons of Freedom know their

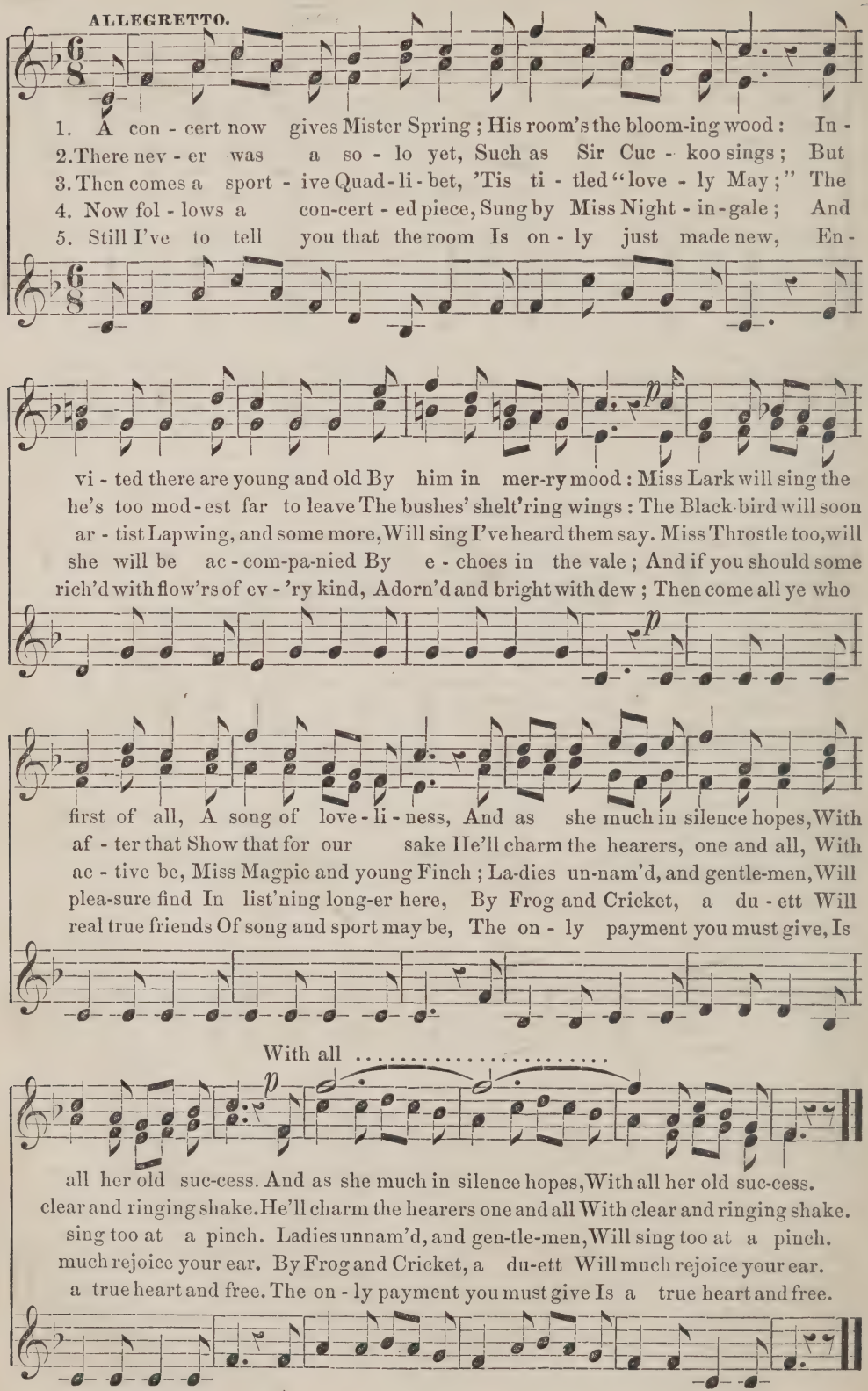

- ty, Freedom seeks heights around, Sons of Freedom know their du -
du - ty, Freedom seeks heights around, Sons of Freedom know their du -
Freedom seeks.... heights a - round,.... Sons of Freedom know their du -
- ty, Sons of Freedom know their du - - - - - ty,
- ty, they know their du - ty,
ty, they know their du - ty, Sons of Freedom know their
they know their du - ty, Sons of Free - dom know their du - ty.
they know their du - ty, Sons of Free - dom know their du - ty.
du - - - - - ty, Sons of Free - dom know their du - ty.

ABT.


MODERATO.
mf
1. On the moun - tain steep and hoa - ry, Sounds the
2. Where the Al - pine rose is blow - ing, There the
3. When the moun - tain dark and drea - ry, Frowns up - -
Herds - man's co - ning song; Where the clouds in gold - en
Herds - man builds his house; From his couch at morn - ing
on the world be - low; Rest - ing there the Herds - man
glo - ry, Float the am - bient tide a - long, Where the
go - ing, With the lark he loves to roam, From his
wea - ry, None such sweet re - pose can know, Rest - ing
La, la,
Soli.
clouds in gold - en glo - ry, Float the am - bient tide a - - long.
couch at morn - ing go - ing, With the lark he loves to roam.
there the Herds-man wea - ry, None such sweet re - pose can know.


la, la,
Soli.
la, la, la, la, la, la, la, la, la, la, la, la, la,
CHORUS.
La, la, la, la, la, la, la,
la, la, la, la, la,
la, la, la, la, la, la, la,
la, la, la, la, la, la,
la, la, la, la, la,
FINE.
la, la, la, la, la, la, la.
FINE.
la, la, la, la,
FINE.

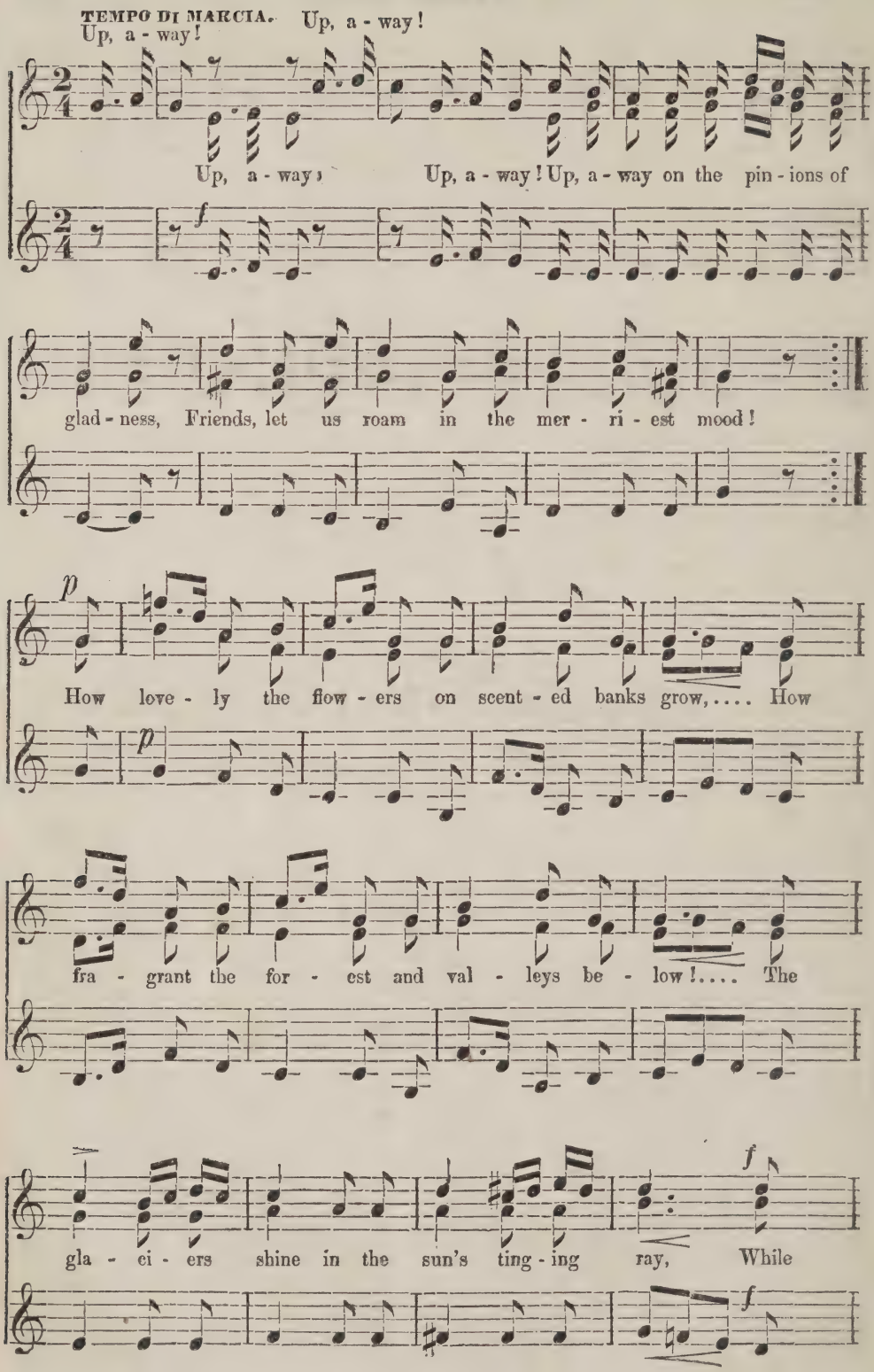
ALLEGRETTO.


1. A con - cert now gives Mister Spring ; His room's the bloom-ing wood : In -
2. There nev - er was a so - lo yet, Such as Sir Cuc - koo sings ; But
3. Then comes a sport - ive Quad - li - bet, 'Tis ti - tled "love - ly May ;" The
4. Now fol - lows a con-cert - ed piece, Sung by Miss Night - in - gale ; And
5. Still I've to tell you that the room Is on - ly just made new, En -
vi - ted there are young and old By him in mer-ry mood : Miss Lark will sing the
he's too mod - est far to leave The bushes' shelt'ring wings : The Black-bird will soon
ar - tist Lapwing, and some more, Will sing I've heard them say. Miss Throstle too, will
she will be ac - com-pa-nied By e - choes in the vale ; And if you should some
rich'd with flow'rs of ev - 'ry kind, Adorn'd and bright with dew ; Then come all ye who
first of all, A song of love - li - ness, And as she much in silence hopes, With
af - ter that Show that for our sake He'll charm the hearers, one and all, With
ac - tive be, Miss Magpie and young Finch ; La-dies un-nam'd, and gentle-men, Will
plea-sure find In list'ning long-er here, By Frog and Cricket, a du - ett Will
real true friends Of song and sport may be, The on - ly payment you must give, Is
With all
all her old suc-cess. And as she much in silence hopes, With all her old suc-cess.
clear and ringing shake. He'll charm the hearers one and all With clear and ringing shake.
sing too at a pinch. Ladies unnam'd, and gen-tle-men, Will sing too at a pinch.
much rejoice your ear. By Frog and Cricket, a du-ett Will much rejoice your ear.
a true heart and free. The on - ly payment you must give Is a true heart and free.

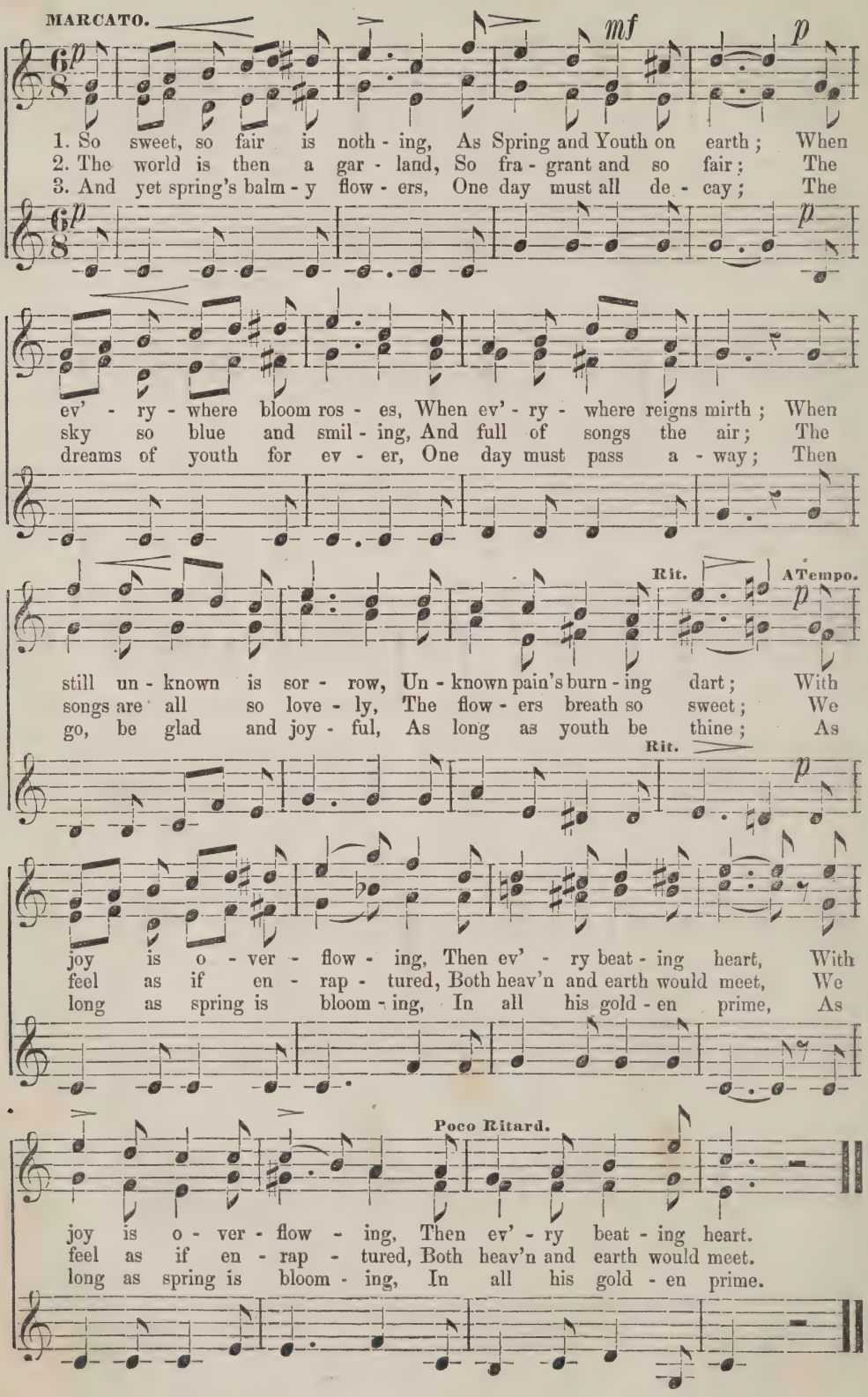

ALLEGRETTO.
Come and let us glad - ly sing a mer - ry song;
But no sound is sweet - er than the hu - man voice,
Let the sound with pow - er ring the wood a - long:
Which in tones of glad - ness makes our heart re - joice;
Ma - ny are the sing - ers, lark and night - in - gale,
Sing then now and ev - er, tho' 'midst storm and woe!
dale,
low,
f
And a thou - sand oth - ers, o - ver hill and dale, And a
Let by song our time be sweet-en'd here be - low, Let by
oth - - ers, o - - ver hill and dale.
sweet - en'd, sweet - en'd here be - - low.
thou - sand, thou - sand oth - ers, o - ver hill and dale.
song our time be sweet - en'd, sweet - en'd here be - low.


CON ANIMA.
SOLI.
1. Swans with proud wings sail light - ly O'er the blue rippling tide;
2. In the bright glow of e - ven, Flow'rs their beauties out - pour;
3. Calm through life let us wan - der, Blest in each oth-er's sight;
While the glad waves shin - ing bright - ly, In foam break and smil - ing sub -
Sil - ver shells ra - diant as heav - en, Like earth-stars a - dorn the green
May storms ne'er part us a - sun - der, And may we in blos - soms de -
TUTTI.
- side.
strand. Let us lend songs, us lend songs of re - joic - ing, At
- light.
TUTTI.
na - ture's calm re - pose; Let us give praise, us give
praise and glad voic - ing, 'Till star - light the dy - ing day close.....


1. Broth - ers, to our na - tive land, Let us vow both
2. And tho' ma - ny a heart may break, Strug - gling for its
mf
heart and hand, Let it be our keen - est pleas - ure,
glo - ry's sake, Still our pure and ho - - ly fire,
mf
let it
nev - er
mf
f
f
Let it be our dear - est treas - ure. We will ev - er brave - ly,
Nev - er, nev - er can.... ex - pire. We will ev - er brave - ly,
mf
f
brave - ly stand, To pro - tect our na - tive land, to pro -
- tect our na - - tive land.....

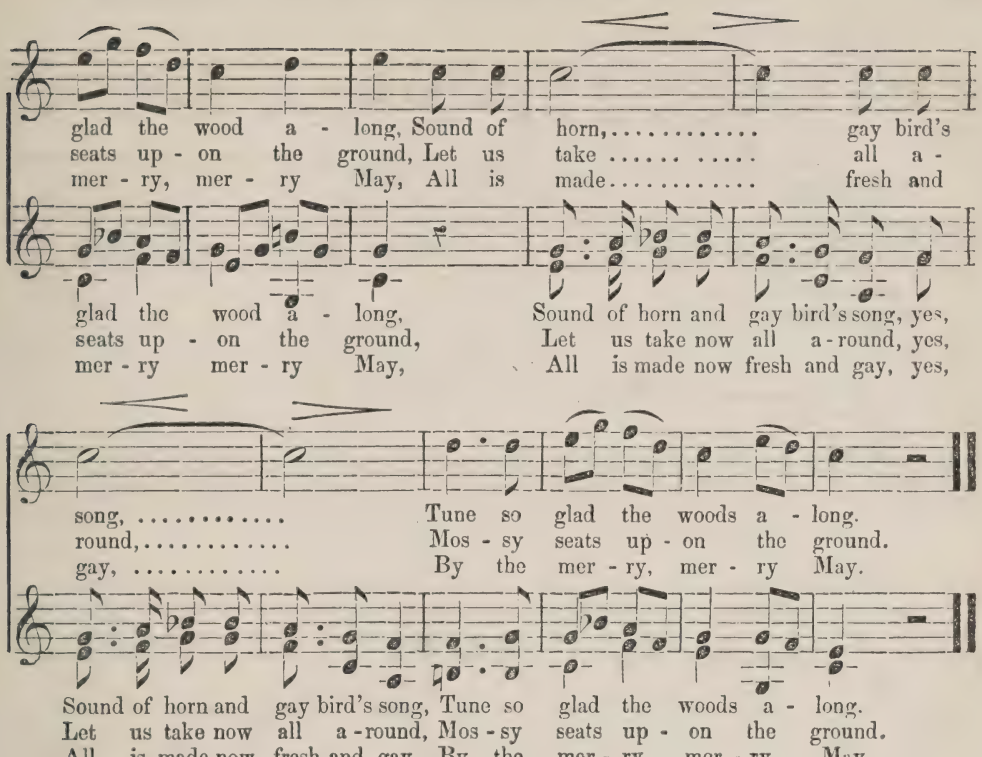

TEMPO DI MARCIA.
Up, a - way!
Up, a - way!
Up, a - way!
Up, a - way! Up, a - way on the pin - ions of
glad - ness, Friends, let us roam in the mer - ri - est mood!
How love - ly the flow - ers on scent - ed banks grow, ... How
fra - grant the for - est and val - leys be - low! The
gla - ci - ers shine in the sun's ting - ing ray, While


FINE.
wan - der - ing brook - lets pass swift - ly a - way.
FINE.
Roam - ing gives high de - light, de - light be - yond all meas - ure;
La la la la la la la la
Na - ture so fair and bright, Af - fords the keen - est pleas - ure,
la la la la la la la la
Roam - ing gives high de - light, de - light be - yond all meas - ure,
la la la la la la la la
1st.
2d.
Oh, high de - light, na - ture so fair and bright.
la la la la la la la la.
D.C. al FINE.


MARCATO.
mf
p
1. So sweet, so fair is noth - ing, As Spring and Youth on earth; When
2. The world is then a gar - land, So fra - grant and so fair; The
3. And yet spring's balm - y flow - ers, One day must all de - cay; The
ev' - ry - where bloom ros - es, When ev' - ry - where reigns mirth; When
sky so blue and smil - ing, And full of songs the air; The
dreams of youth for ev - er, One day must pass a - way; Then
Rit.
A Tempo.
still un - known is sor - row, Un - known pain's burn - ing dart; With
songs are all so love - ly, The flow - ers breath so sweet; We
go, be glad and joy - ful, As long as youth be thine; As
Rit.
joy is o - ver - flow - ing, Then ev' - ry beat - ing heart, With
feel as if en - rap - tured, Both heav'n and earth would meet, We
long as spring is bloom - ing, In all his gold - en prime, As
Poco Ritard.
joy is o - ver - flow - ing, Then ev' - ry beat - ing heart.
feel as if en - rap - tured, Both heav'n and earth would meet.
long as spring is bloom - ing, In all his gold - en prime.


1. The ev' - ning bells sound clear - ly, They call the vale to
2. The moon roves soft - ly glid - ing, Her heav'n - ly path a -
rest; A - round fall night's soft still - ness, The sun sinks in the
long; The plan - ets pass her greet - ing, But hushed is their
west; A ho - ly si - lence keep-ing, The stars watch na - tures
song; And as to se - raph num - bers, Be - low the sweet earth
A ho - ly si - lence
And as to se - raph
Cres.
sleep - ing, She's come in soft red light, She's come in soft red
slum - bers, She's come in soft red light, She's come in soft red
light, ... The qui - et night! the qui - et night!

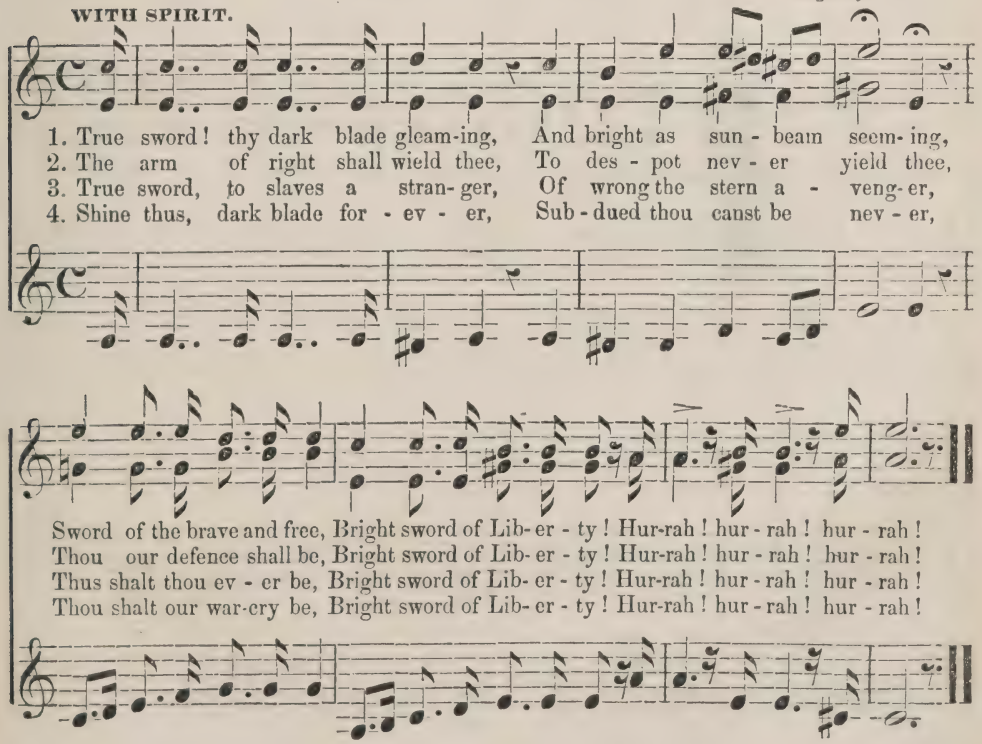

ALLEGRO VIVACE.
1. May re - news all we see, It makes soul fresh and free, Leave the house, quick come
2. Now the green fields we cross, Blooming forests deck'd with moss, Welcome then, sha - dy
3. On and on, here and there, Where we wander, ev'- ry where, Gives the spring heav'nly
out, Find a wreath a - bout; Sunshine sparkles from a- bove, Sweetness breathes thro'
wood, By the spring re - new'd; Where in shade the silv'-ry rill, Mer - ry rip - ples
mirth, Rend'ring new the earth; And cre - a-tion's blooming form, Makes our heart so
field and grove, Sunshine sparkles from a - bove, Sweetness breathes thro' field and grove.
down the hill, Where in shade the silv'ry rill, Mer - ry rip - ples down the hill.
pure and warm, And cre - a - tion's blooming form, Makes our heart so pure and warm.
f
Sound of horn, gay bird's song, Tune so
Let us take all a - rouud, Mos - sy
All is made fresh and gay, By the
Sound of horn and gay bird's song, yes, Sound of horn and gay bird's song, Tune so
Let us take now all around, yes, Let us take now all a - round, Mos - sy
All is made now fresh and gay, yes, All is made now fresh and gay, By the

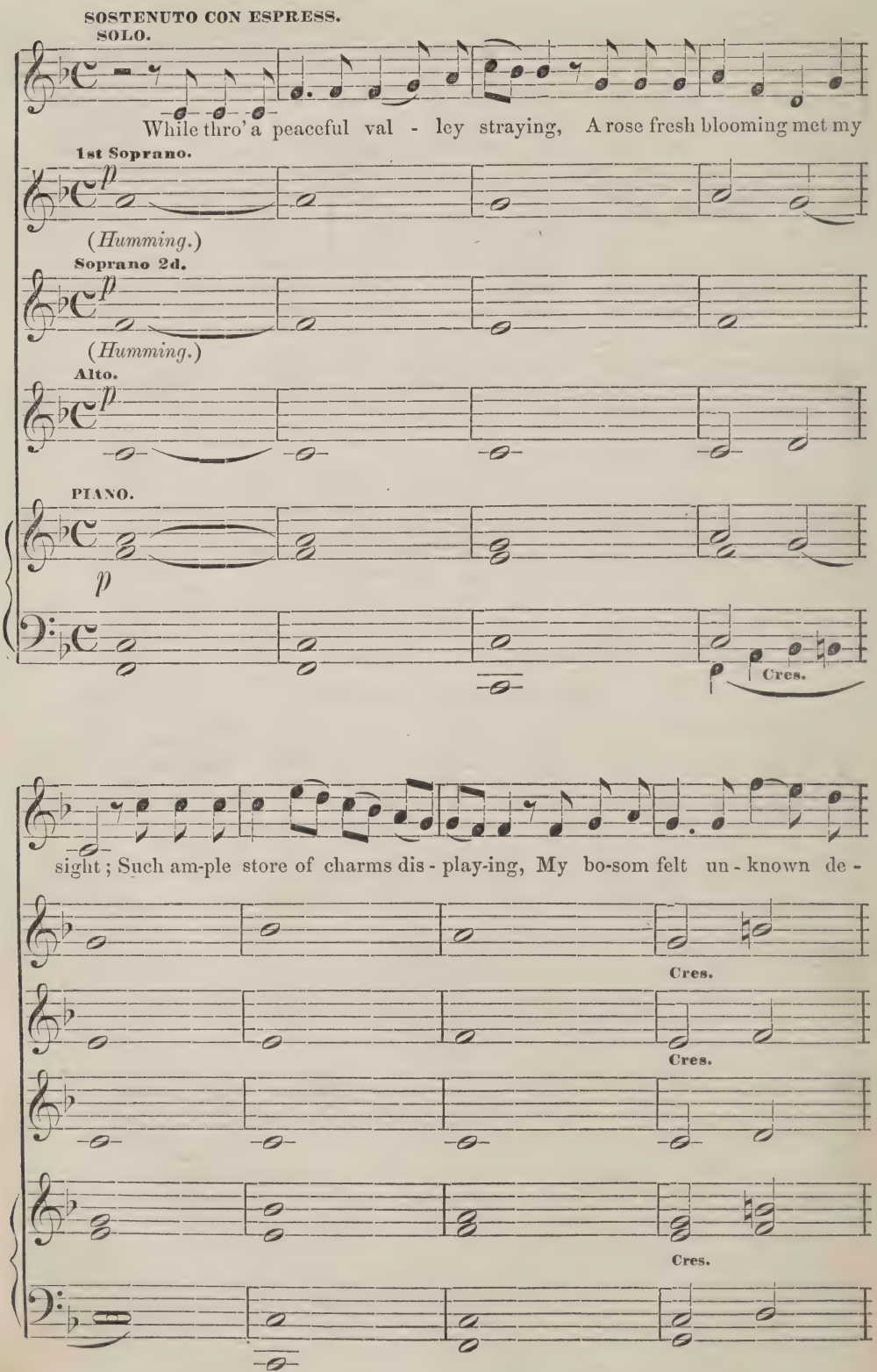


SWORD OF LIBERTY.

C. M. WEBER.
Arranged by J. B. S.

WITH SPIRIT.




SOSTENUTO CON ESPRESS.
SOLO.
While thro' a peaceful val - ley straying, A rose fresh blooming met my
1st Soprano.
p
(Humming.)
Soprano 2d.
p
(Humming.)
Alto.
p
PIANO.
p
Cres.
sight; Such am-ple store of charms dis - play-ing, My bo-som felt un - known de -
Cres.
Cres.
Cres.

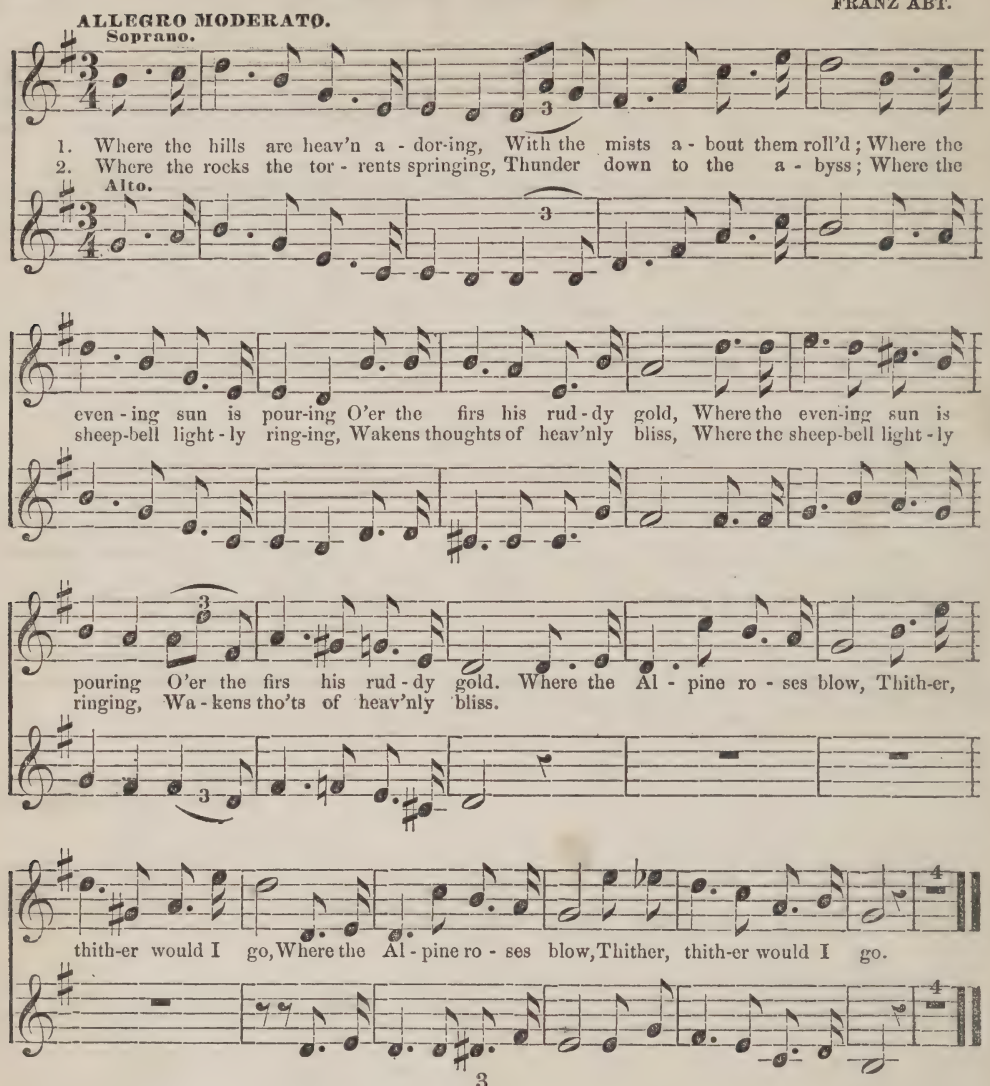

light. With fragrant moss a - round it swelling, Appear'd the gem of lus-tre
p
p
p
p
mild; O nev-er from a fair - er dwelling, The an - gel face of vir - tue


TUTTI.
smil'd.
Oh, nev-er from a fair - er dwelling, The an - gel face of vir - tue
Oh, nev-er from a fair - er dwelling, The an - gel face of vir - tue
PIU MOTO.
f
CODA.
MOLTO ESPRESS.
SOLO.
Beau - ti - ful
ten.
p TEMPO PRIMO.
smil'd, The an - gel face of vir - tue smil'd. Beau - ti - ful form,
ten.
p
smil'd, The an - gel face of vir - tue smil'd. Beau - ti - ful form,
ten.
p
CODA. TUTTI.
ten.
p TEMPO PRIMO.


form, tar - - ry, Oh, tar - - - - - - - - - ry,
tar - - ry with me, tar - - - - - - - - - - -
tar - - ry with me, tar - - - - - - - - - - -
tar - ry, Oh, tar - ry with me.....
pp
tar - - - - - ry, tar - - ry with me.
pp
tar - - - - - ry, tar - - ry with me.
pp
- - - - - - - - - ry, tar - - ry with me.
pp

A WISH FOR THE MOUNTAINS.

FRANZ ABT.



3

Where amid the Alpine shadows,
On the lakes the moonbeams float,
Where upon the velvet meadows
Freely strays the mountain goat,
Where upon the velvet meadows
Freely strays the mountain goat.
Where the Alpine roses blow, &c.

4

Where ascending thro' the hollow,
Far the herdsman's song is borne,
Where the docile echoes follow
With their notes the Alpine horn,
Where the docile echoes follow
With their notes the Alpine horn.
Where the Alpine roses blow, &c.

PARTING SONG.

Words by EMMA J. GALE. Music by J. B. S.



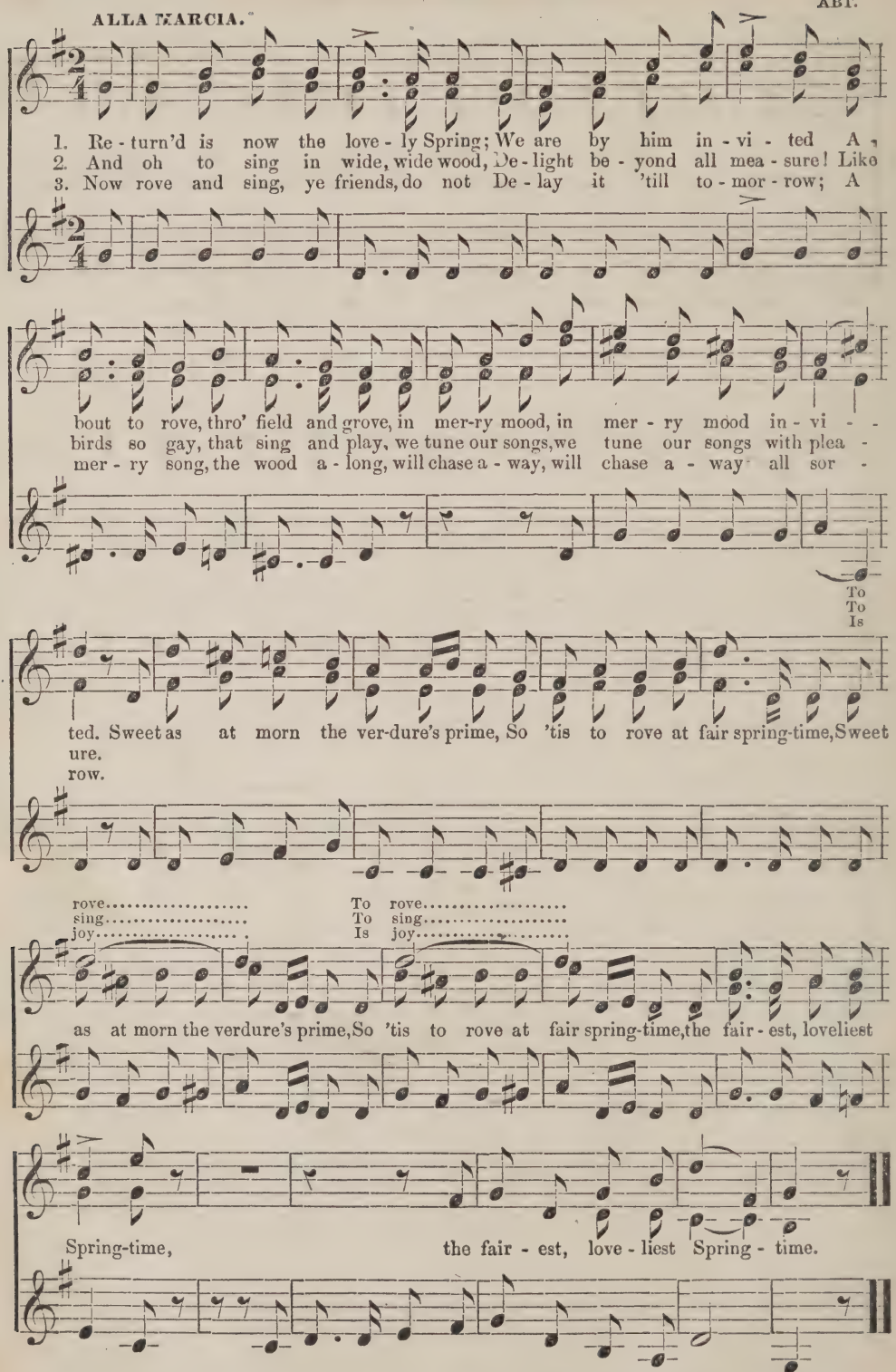
3

Dear teachers, we shall e'er retain
The priceless treasures gathered here;
And oft, in memory's wide domain,
Shall wander back with falling tear.

4

And when has passed earth's "little while,"
And hope no more shall charm the sight,
Oh may these flowers of friendship smile
On angel brows, in realms of light.

ALLA MARCIA. ABT.



Words by J. E. CARPENTER. TRIO. S. GLOVER. Arranged by J. B. S.

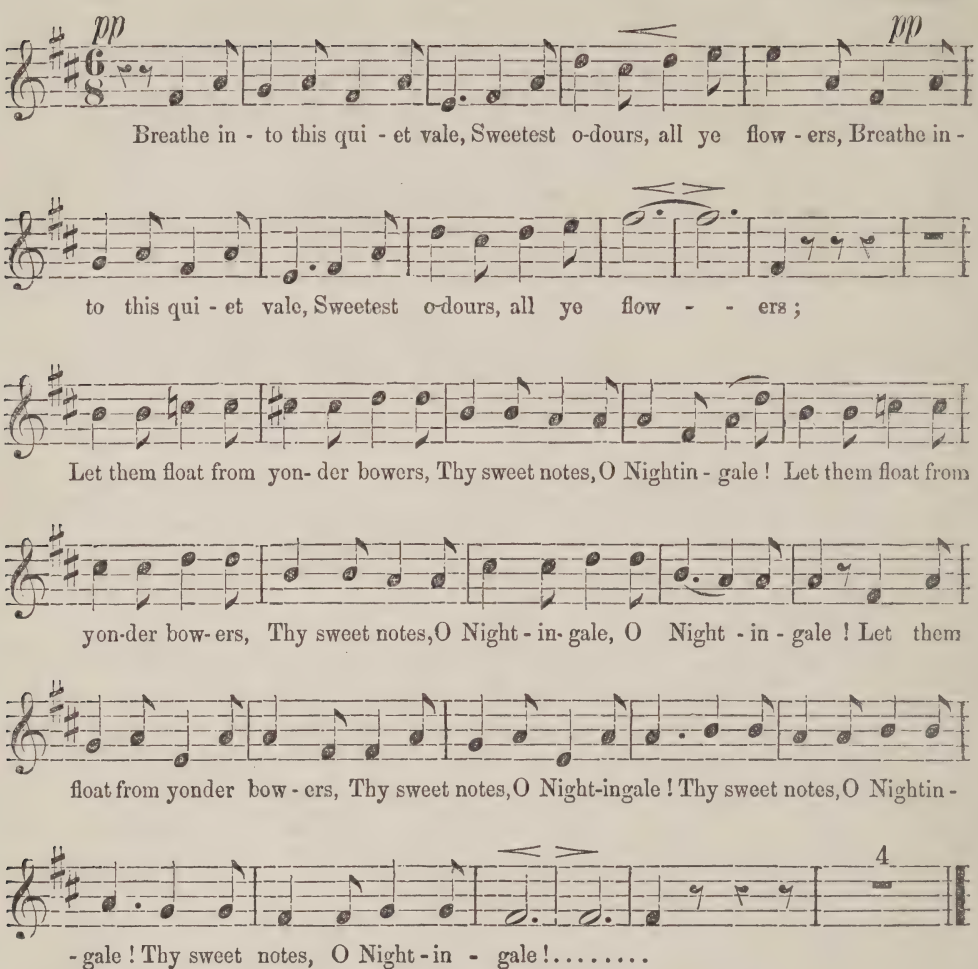
(Sing this Chorus after each Solo, then after all, sing Coda.)



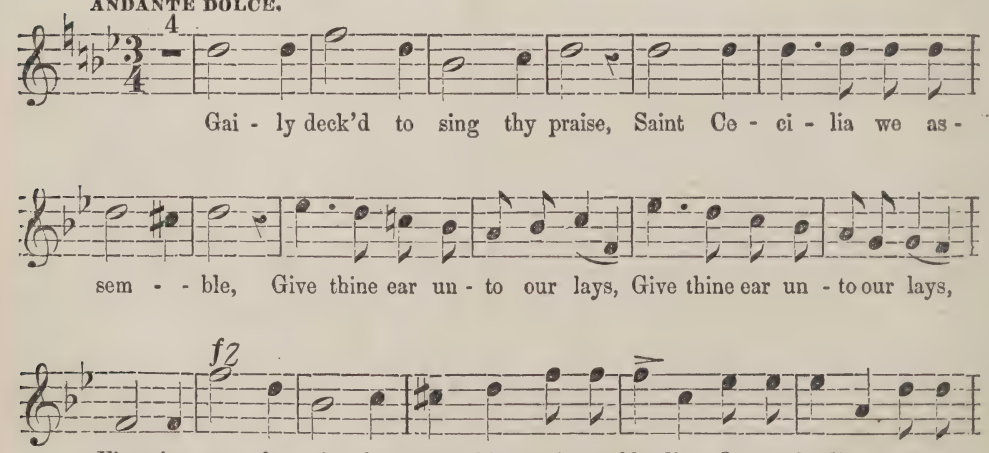

3d VOICE.
ALLEGRO MODERATO.
Who would not a Mer - maid be, Dwell - ing 'neath the rest - less sea!
Down a - mong its mys - tic forms, Cra - dled by the ris - ing storms,
Dim.
Where the Dol - phins play and leap, In a co - ral cave to sleep! In a
A Tempo.
co - ral cave, In a co - ral cave, In a co - ral cave to sleep! In a
Cres.
Rall.
co - ral cave, In a co - ral cave, In a co - ral cave to sleep!
1st VOICE.
ALLEGRO.
I would be a Mermaid fair, Wreathing pearls a - mid my hair; Pillow'd on the
bil - low's crest, O - cean gems up - on my breast; Lull'd by ev'- ry wave that flows,
Dim.
A Tempo.
Sing - ing strains as sweet as those, Sing - ing, sing - ing strains as sweet as
Rall.
those, Sing - ing, sing - ing strains as sweet, as sweet as those.


CODA.
A Tempo.
List! the sound now faint-er grows, As the Mermaid's seek repose; On the night-wind
Cres.
borne a-long, Is the Mermaid's ev'ning song, 'Tis the Mermaid's ev'-ning
Hark! hark! hark!
song, 'Tis the Mermaid's song, hark, hark! 'Tis the Mermaid's ev'ning song, 'Tis the Mermaid's
'Tis the Mermaid's song, Hark, hark, 'Tis the song..... 'Tis the Mermaid's
Piu Presto.
song, Hark, hark! 'Tis the Mermaid's song, 'Tis the Mermaid's
song, Hark, hark! 'Tis the Mermaid's eve - - ning song, 'Tis the Mermaid's eve - ning
Dim.
Cres.
A Tempo.
song, 'Tis the Mermaid's song, 'Tis the Mermaid's song.....
song, 'Tis the Mermaid's song, 'Tis the Mermaid's song.....

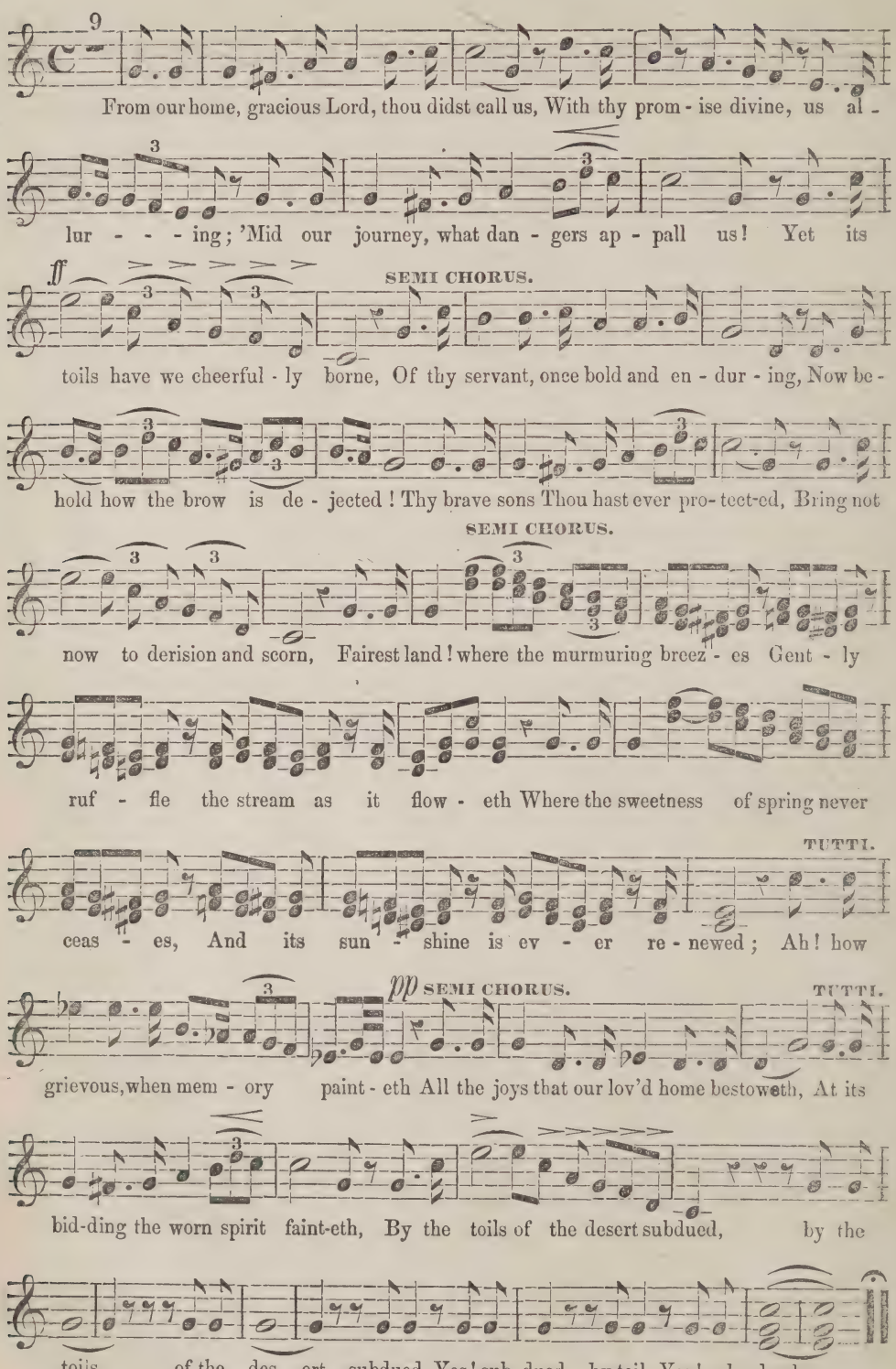
VAN BREE.

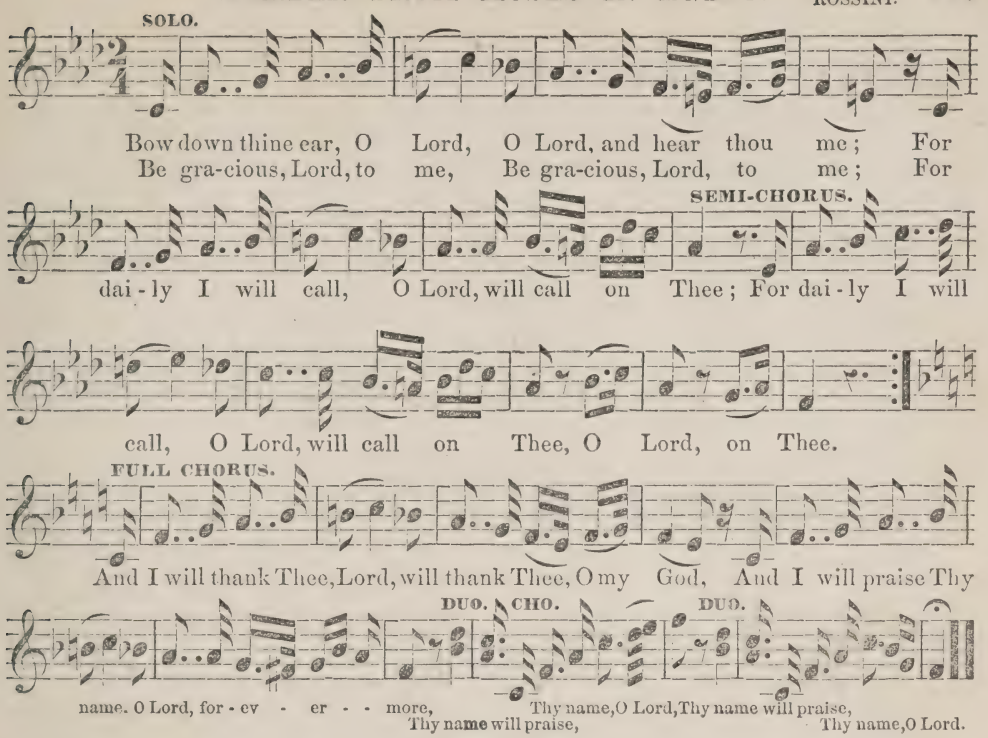


ANDANTE DOLCE.

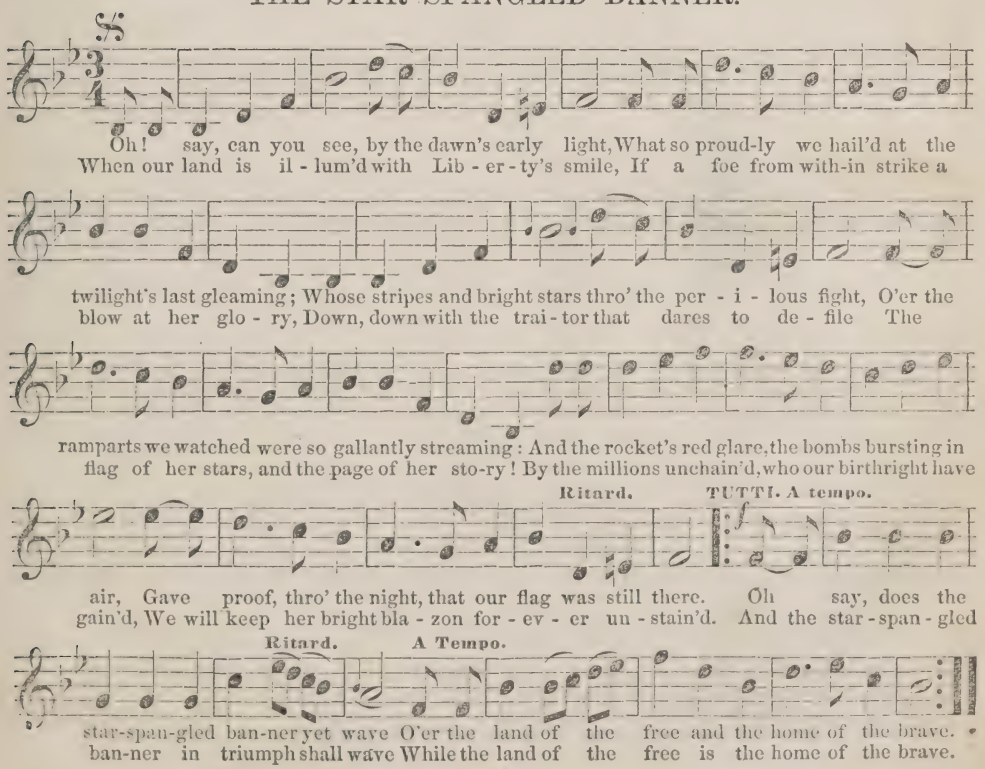



pp
blending, Organs lending pow'r to swell,.... to swell the chords as- cend- ing, voices
blending, Organs lending, voic - es blend-ing, Organs lending pow'r to swell, to
swell the chords as - cend - ing, lending pow'r to swell, to swell the chords as-
- cend - ing, lending pow'r to swell the chords, the chords as - cend - ing.
20
pp
Therefore breathe in - to this vale sweetest odours, all ye flowers, Therefore
breathe in - to this vale, sweetest odours, all ye flow - - ers. Let them float from
yon-der bowers, Thy sweet notes, O Nightin-gale! Let them float from yon-der bow - ers,
Thy sweet notes, O Night-in-gale! O Night - in - gale! Let them float from yon - der
bow - ers, Thy sweet notes, O Night - in - gale! Thy sweet notes, O Night - in -
gale! Thy sweet notes, O Night - in - gale!.....


From our home, gracious Lord, thou didst call us, With thy prom - ise divine, us al -
lur - - - ing; 'Mid our journey, what dan - gers ap - pall us! Yet its
ff
SEMI CHORUS.
toils have we cheerful - ly borne, Of thy servant, once bold and en - dur - ing, Now be -
hold how the brow is de - jected! Thy brave sons Thou hast ever pro - tect-ed, Bring not
SEMI CHORUS.
now to derision and scorn, Fairest land! where the murmuring breez - es Gent - ly
ruf - fle the stream as it flow - eth Where the sweetness of spring never
TUTTI.
ceas - es, And its sun - shine is ev - er re - newed; Ah! how
pp SEMI CHORUS.
TUTTI.
grievous, when mem - ory paint - eth All the joys that our lov'd home bestoweth, At its
bid-ding the worn spirit faint-eth, By the toils of the desert subdued, by the
toils of the des - ert subdued, Yes! sub - dued by toil, Yes! sub - dued.

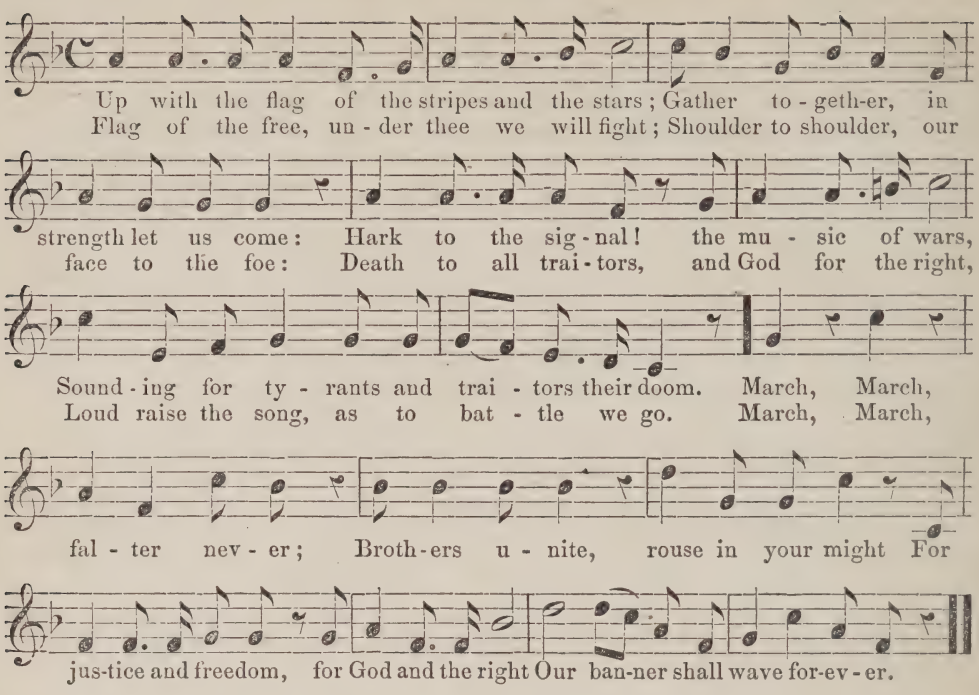


THE STAR SPANGLED BANNER.



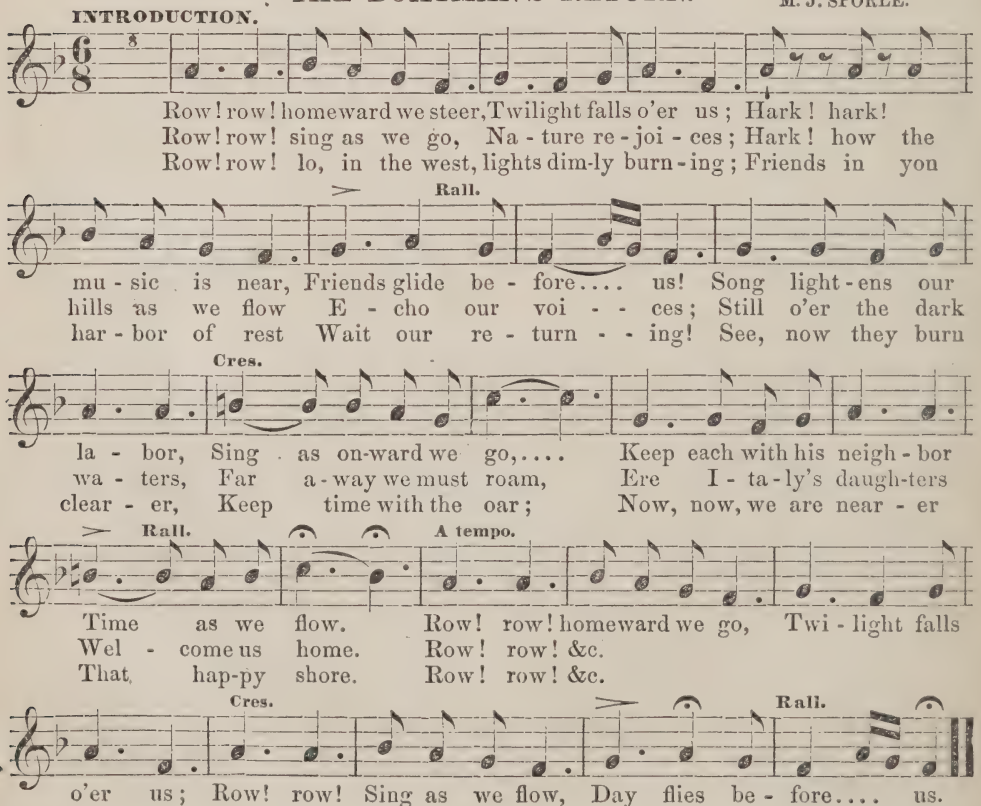
OUR BANNER.

T. HOWE.



THE BOATMAN'S RETURN.

M. J. SPORLE.

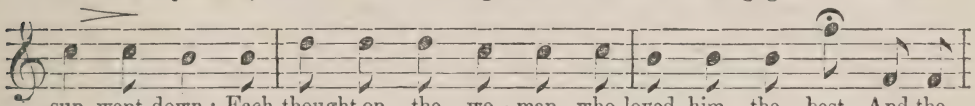


Music by JOHN HULLAH.

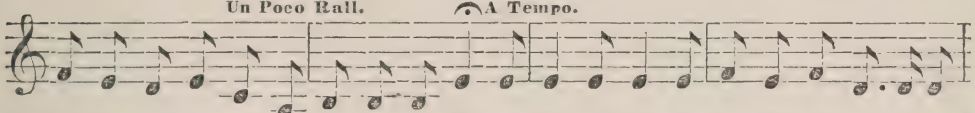
ANDANTINO.



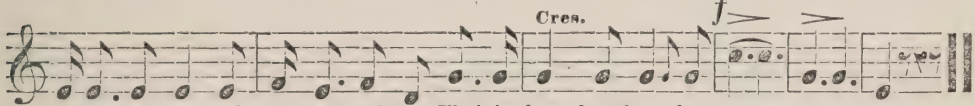
1. Three fish- ers went sail- ing out in - to the west, Out in - to the west as the
2. Three wives sat up in the light-house tow'r, And they trimm'd the lamps as the
3. Three corpses lay out on the shining sands, On the morning gleam as the



sun went down; Each thought on the wo - man who loved him the best, And the
sun went down; They look'd at the squall and they look'd at the tow'r, And the
tide went down; And wo - men are weep - ing and ring - ing their hands, For



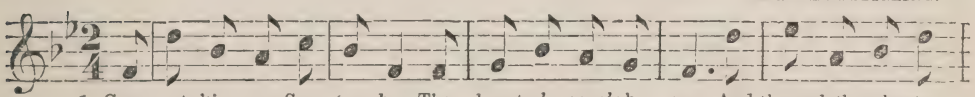
children stood watching them out of the town. For men must work, and women must weep. For there's night-rack came rolling up ragged and brown, But men must work, and women must weep, Though those who will never come back to the town, For men must work, and women must weep, And the



lit-tle to earn and ma - ny to keep, Tho' the har - bor bar be moan - - ing.
storms be sudden and wa - ters deep, And the har - bor bar be moan - - ing.
sooner it's o - ver the soon-er to sleep, And good-bye to the bar and its moan - - ing.

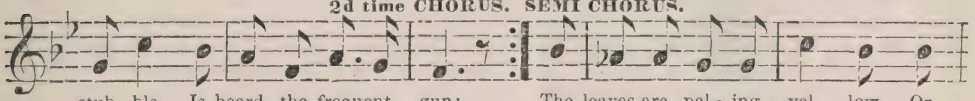
ALL AMONG THE BARLEY.

ELIZABETH STIRLING.

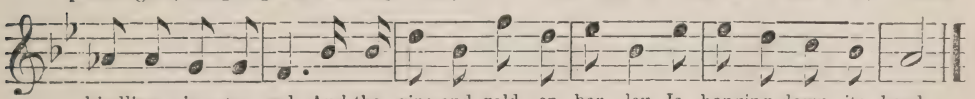


1. Come out, 'tis now Sep - tem- ber, The hun-ter's morn's be - gun, And through the wheaten
2. The Spring, she is a young maid, That does not know her mind, The Sum- mer is a
3. The wheat is like a rich man, That's sleek and well to do, The oats are like a

2d time CHORUS. SEMI CHORUS.

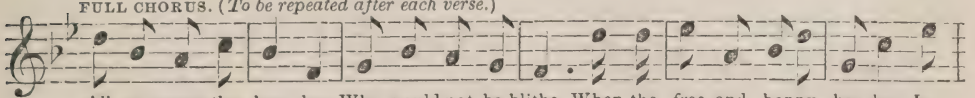


stub - ble, Is heard the frequent gun; The leaves are pal - ing yel - low, Or
ty - rant, Of most un - righteous kind; The Autumn is an old friend, That
pack of girls, Laughing and danc-ing too; The rye is like a mis - er, That's

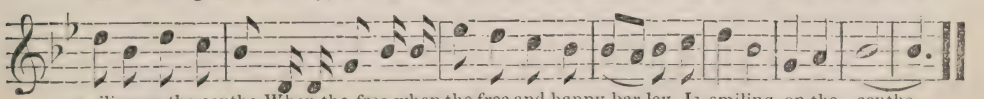


kindling in - to red, And the ripe and gold - en bar - ley, Is hanging down its head.
loves one all he can, And that brings the hap - py bar - ley, To glad the heart of man.
sul - ky, lean, and small, But the free and bearded bar - ley, Is monarch of them all.

FULL CHORUS. (*To be repeated after each verse.*)



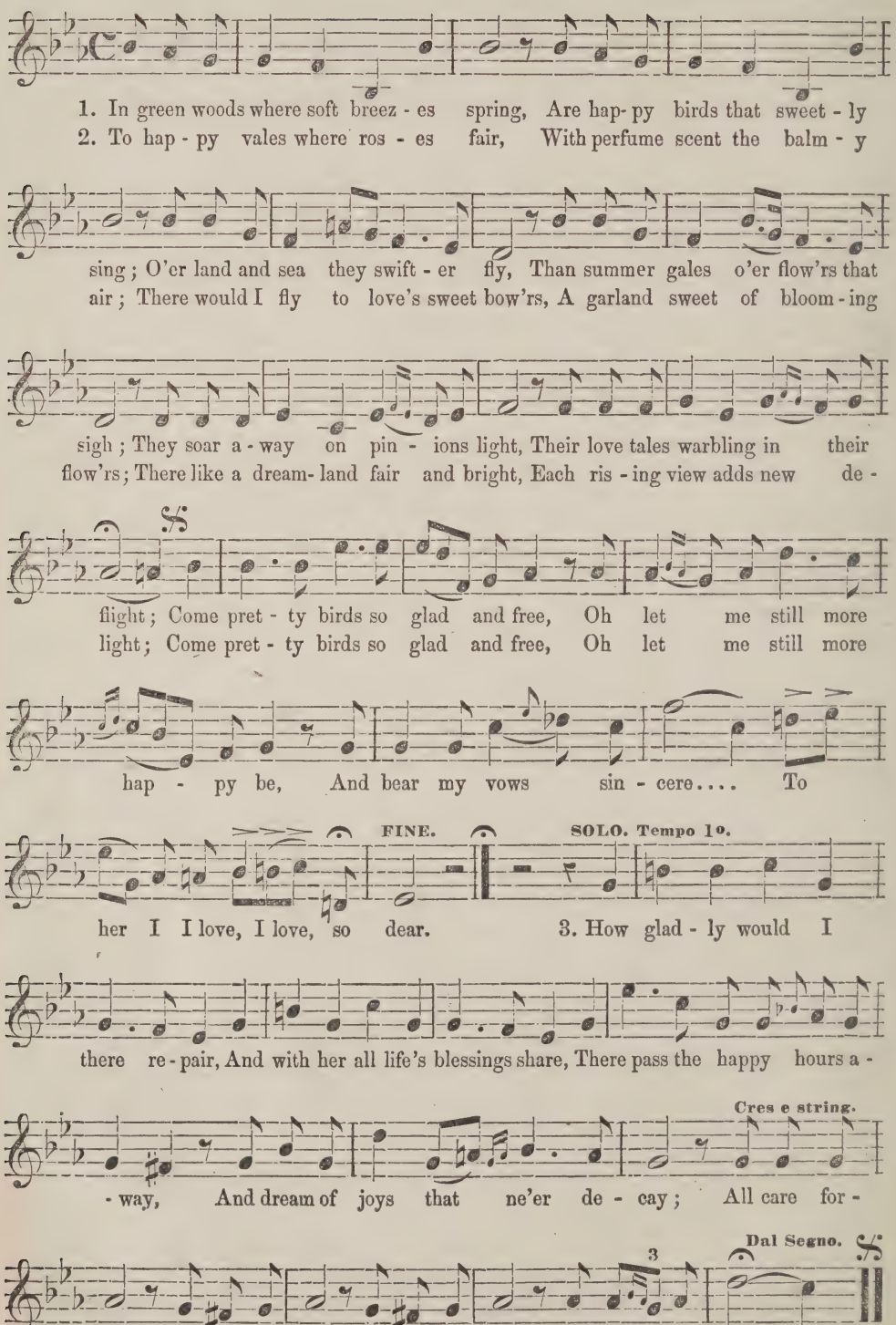
All a - mong the bar - ley, Who would not be blithe, When the free and happy bar- ley, Is



smiling on the scythe, When the free, when the free and happy bar-ley, Is smiling on the scythe.

PRETTY BIRDS.

Words by W. J. WETMORE, M. D. Music by FERD. GUMBERT.

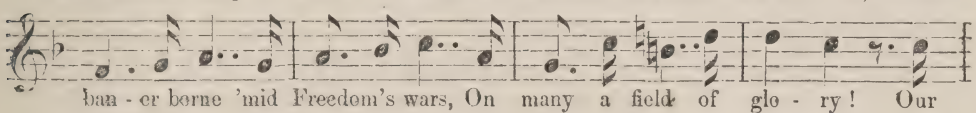


Words by HARRIE HIME. Music by GEO. J. WEBB.

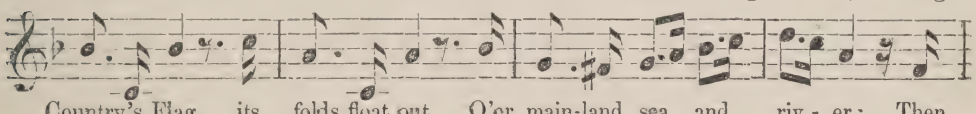
ALLEGRO CON MOTO.



1. Our Country's Flag, the stripes and stars, The flag of song and sto - ry, The
2. Our Country's Flag on ev' - ry wave, Where'er a white sail gleameth, A -
3. Shame! shame upon the das - tard hand, That Freedom's sons would teth - er, Shame!

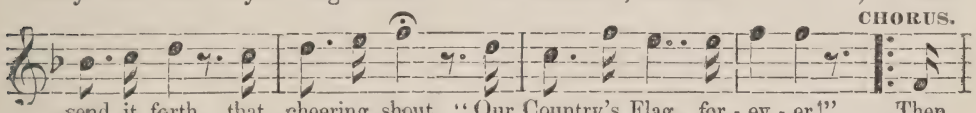


ban - ner borne 'mid Freedom's wars, On many a field of glo - ry! Our
bove the fear - less, free, and brave, That glori - ous ban - ner streameth; Our
shame on him who'd burst the band, That binds our hearts to - geth - er; Long

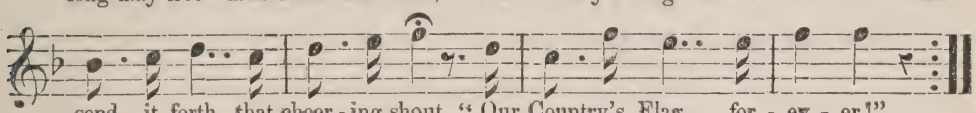


Country's Flag, its folds float out O'er main-land, sea and riv - er; Then
Country's Flag, it proud - ly floats, To foes we'll strike it nev - er; Then
may our Coun - try's Flag float out O'er main-land, sea and riv - er; Then

CHORUS.



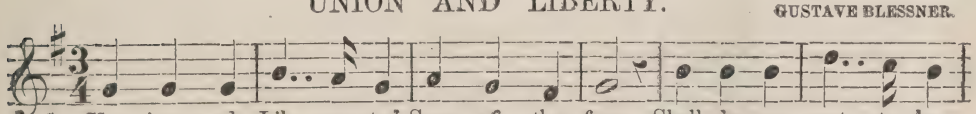
send it forth, that cheering shout, "Our Country's Flag for - ev - er!" Then
raise the cry in ring - ing notes, "Our Country's Flag for - ev - er!" Then
long may free - men raise the shout, "Our Country's Flag for - ev - er!" And



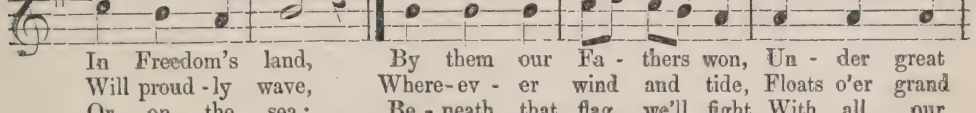
send it forth, that cheer - ing shout, "Our Country's Flag for - ev - er!"
raise the cry in ring - ing notes, "Our Country's Flag for - ev - er!"
long may free - men raise the shout, "Our Country's Flag for - ev - er!"

UNION AND LIBERTY.

GUSTAVE BLESSNER.

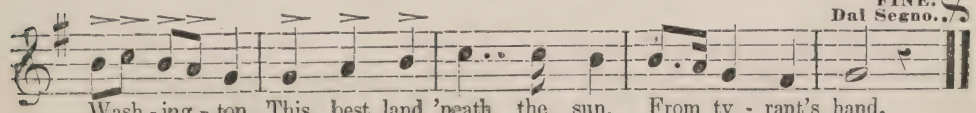


1. Un - ion and Lib - er - ty! Sons of the free, Shall o'er our mot - to be,
2. Flag with the stripes and stars, Not "stars and bars," A - mer - i - ca's brave tars,
3. When war's dread call we hear, Like trum - pet clear, Whether our foe be near,
4. As through the years of time, In eve - ry clime, Our mot - to, just, sublime,



CHORUS.

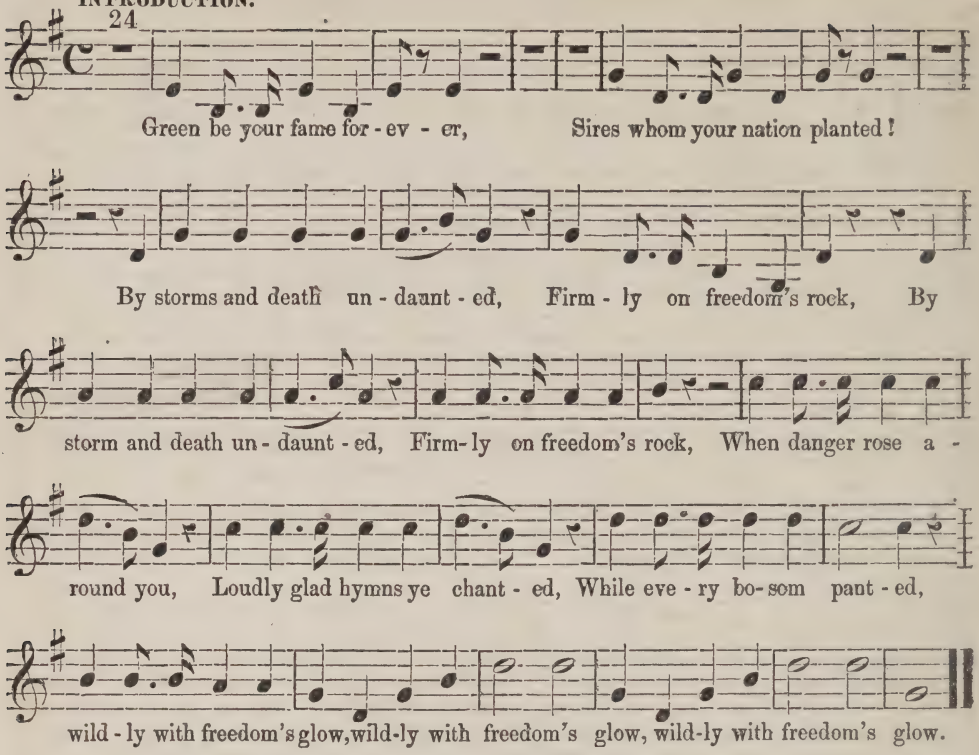
In Freedom's land, By them our Fa - thers won, Un - der great
Will proud - ly wave, Where - ev - er wind and tide, Floats o'er grand
Or on the sea; Be - neath that flag we'll fight, With all our
Sheaths the sharp sword; Then o'er this earth - ly ball, Free - men, as



FINE. Dal Segno.

Wash - ing - ton, This best land 'neath the sun, From ty - rant's hand.
na - vy's pride, O - ver the wa - ters wide, To trade or save.
heart and might, While God smiles on the sight For Lib - er - ty!
broth - ers all, Shall to each oth - er call, "Praise ye the Lord!"

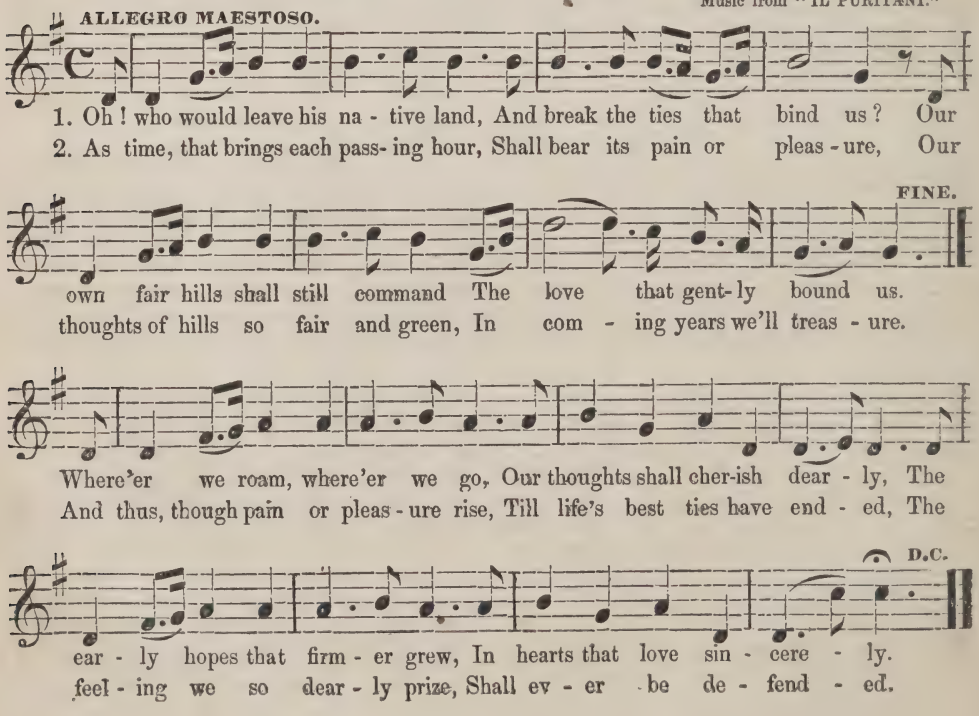
INTRODUCTION.



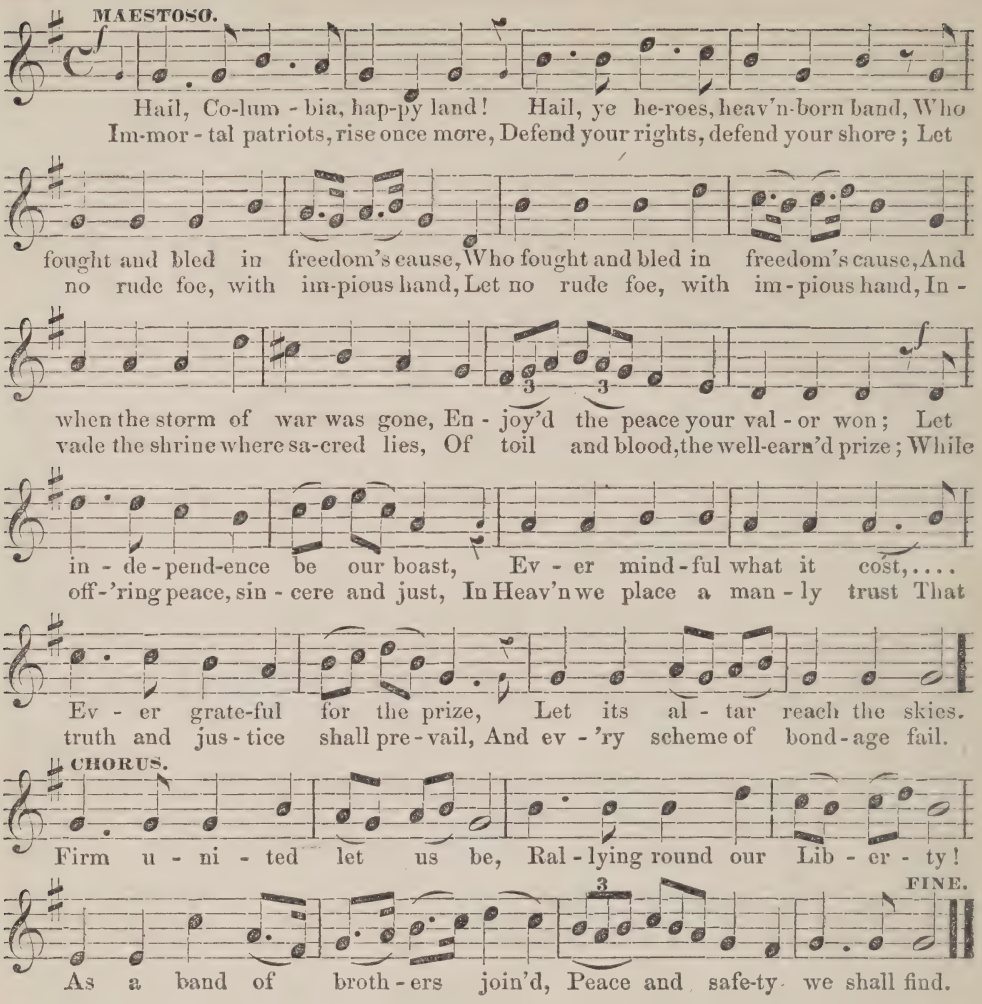
LOVE OF COUNTRY.

Music from "IL PURITANI."

ALLEGRO MAESTOSO.

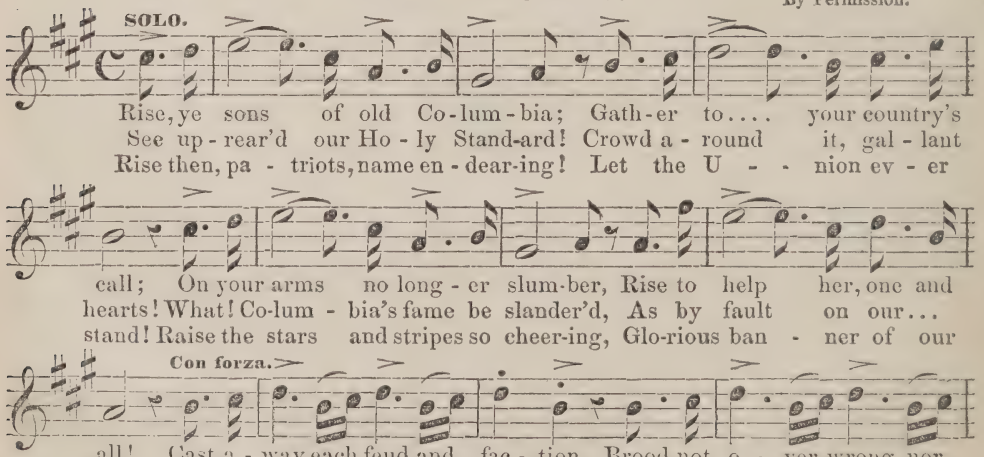


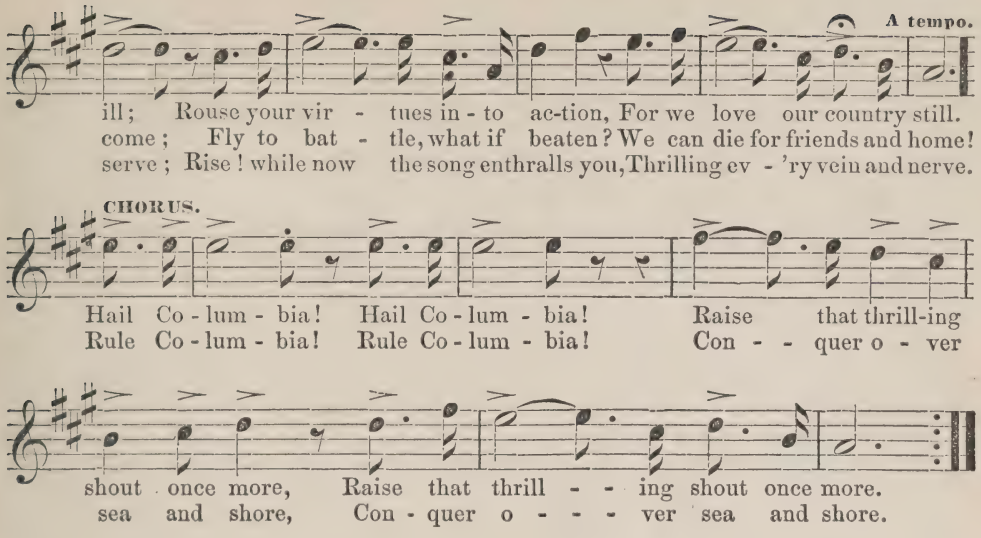

ANDANTE MAESTOSO.
We are broth-ers, and we know That our U-nion is a tow'r;
When the fiercest whirlwinds blow, And the dark-est tem-pests low'r,
Broth-ers then, in U-nion strong, We shall ev-er lead the van,
As the na-tions sweep a-long to Crown the hopes of man.
Dim.
Of the na-tions sweep-ing on the Mov-ing hosts of man.



RULE COLUMBIA.

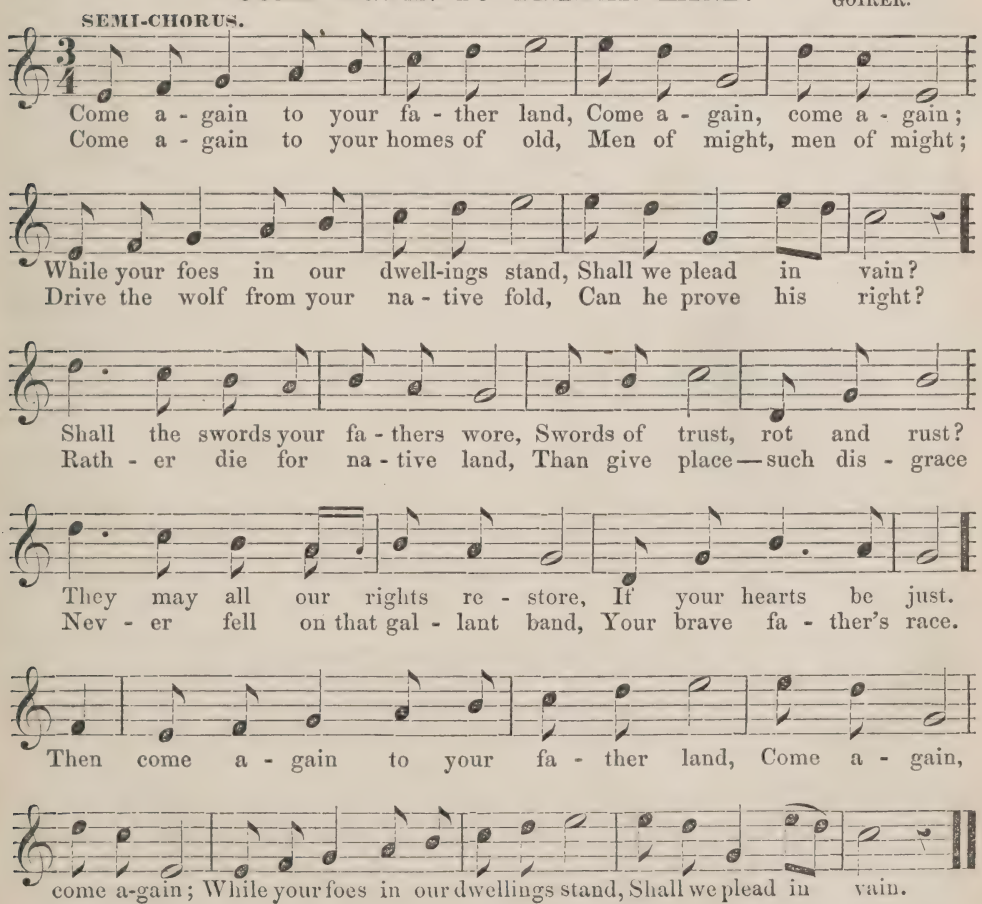
B. AUGUSTO.
By Permission.

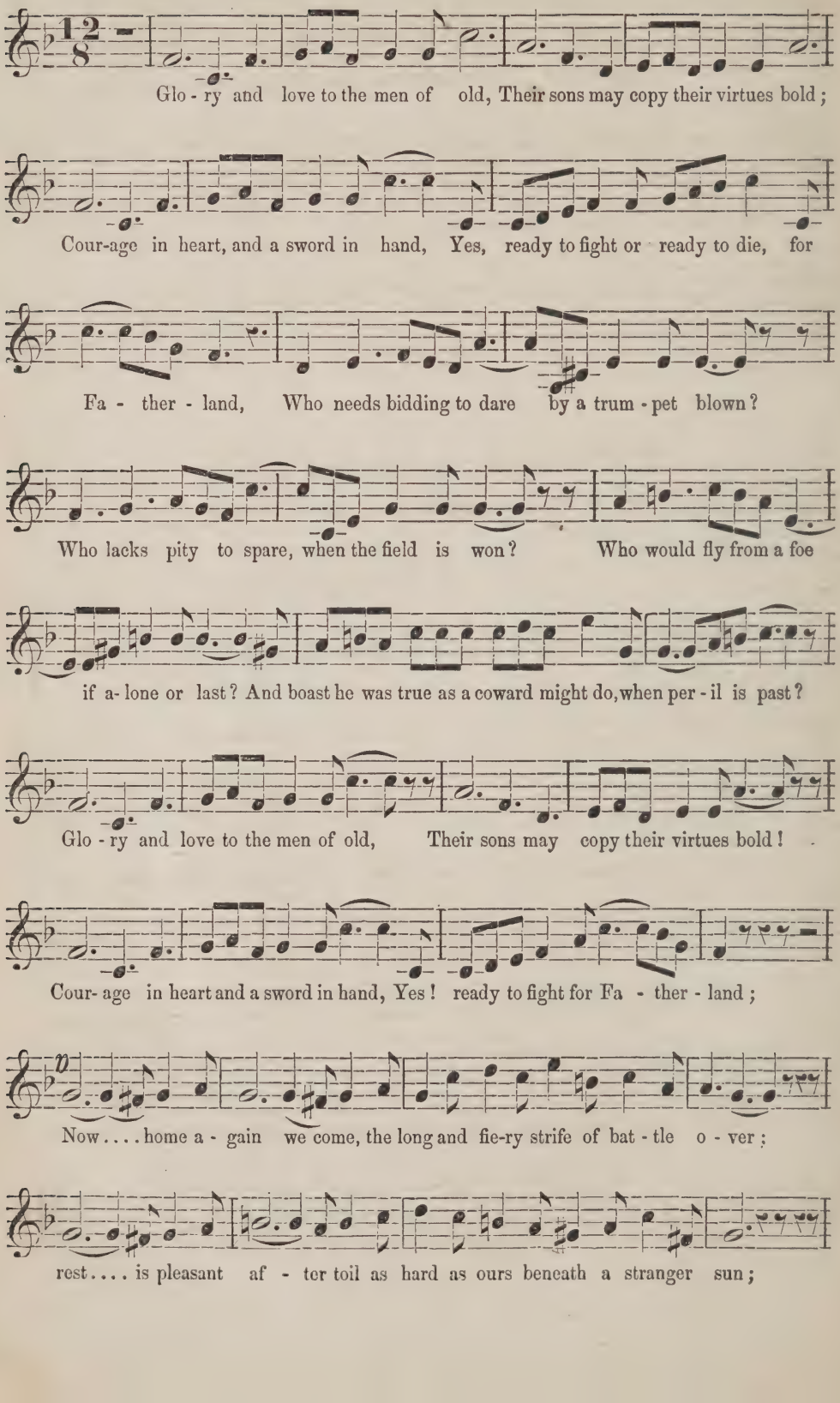




COME AGAIN TO FATHER LAND.

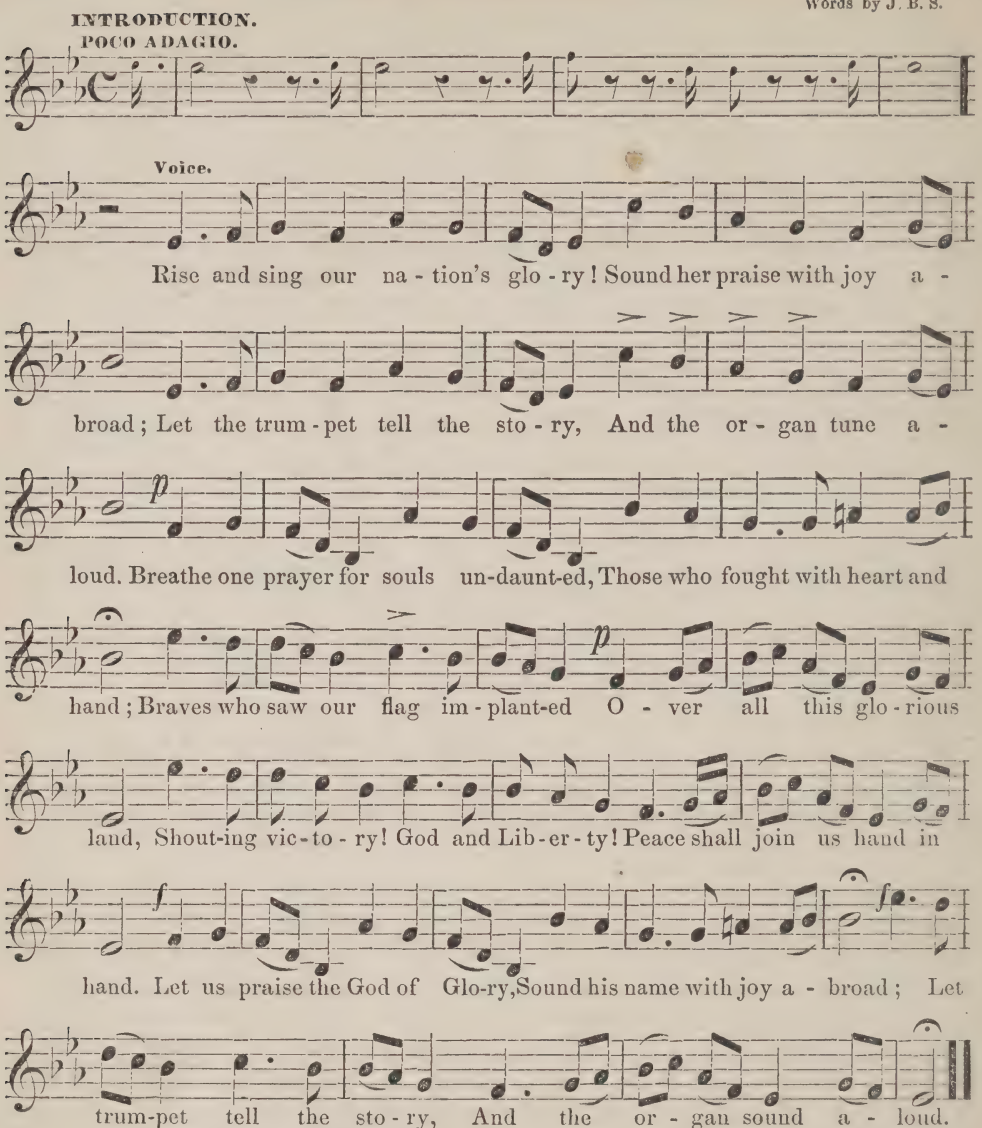
GOIRER.



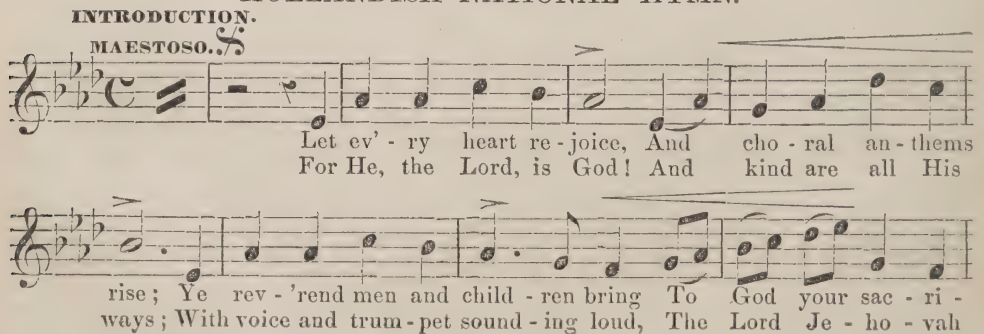

Glo - ry and love to the men of old, Their sons may copy their virtues bold;
Cour-age in heart, and a sword in hand, Yes, ready to fight or ready to die, for
Fa - ther - land, Who needs bidding to dare by a trum - pet blown?
Who lacks pity to spare, when the field is won? Who would fly from a foe
if a- lone or last? And boast he was true as a coward might do, when per - il is past?
Glo - ry and love to the men of old, Their sons may copy their virtues bold!
Cour- age in heart and a sword in hand, Yes! ready to fight for Fa - ther - land;
Now.... home a - gain we come, the long and fie-ry strife of bat - tle o - ver;
rest.... is pleasant af - ter toil as hard as ours beneath a stranger sun;

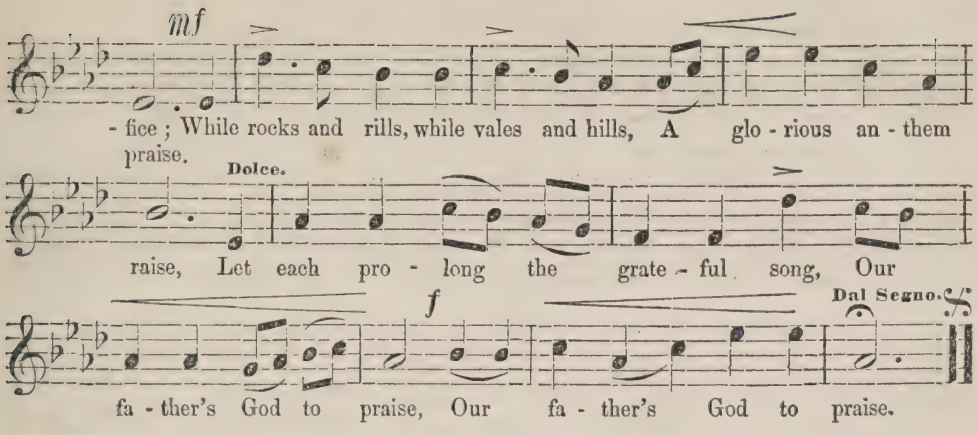

Ma - ny maid - en fair, is wait - ing here to greet her tru - ant sol - dier
lov - er, And ma - ny hearts will fail, and brow.... grow pale, To
hear.... to hear the tale of cru - el per - il he has run, And many a
heart, And many a heart will fail, and brow grow pale, to hear the tale of per - il he has
run. We are at home, we are at home, we are at home, we are at home.
Glo - ry and love to the men of old, Their sons may copy their vir - tues bold!
Cour-age in heart, and a sword in hand, Yes! ready to fight for Fa - ther -
land, or ready to die, or ready to die, for Fa - ther-land, Yes! ready to fight or ready to
die,.... or ready to die.... for Fa - - ther - land.

HAYDN.
Words by J. B. S.



HOLLANDISH NATIONAL HYMN.

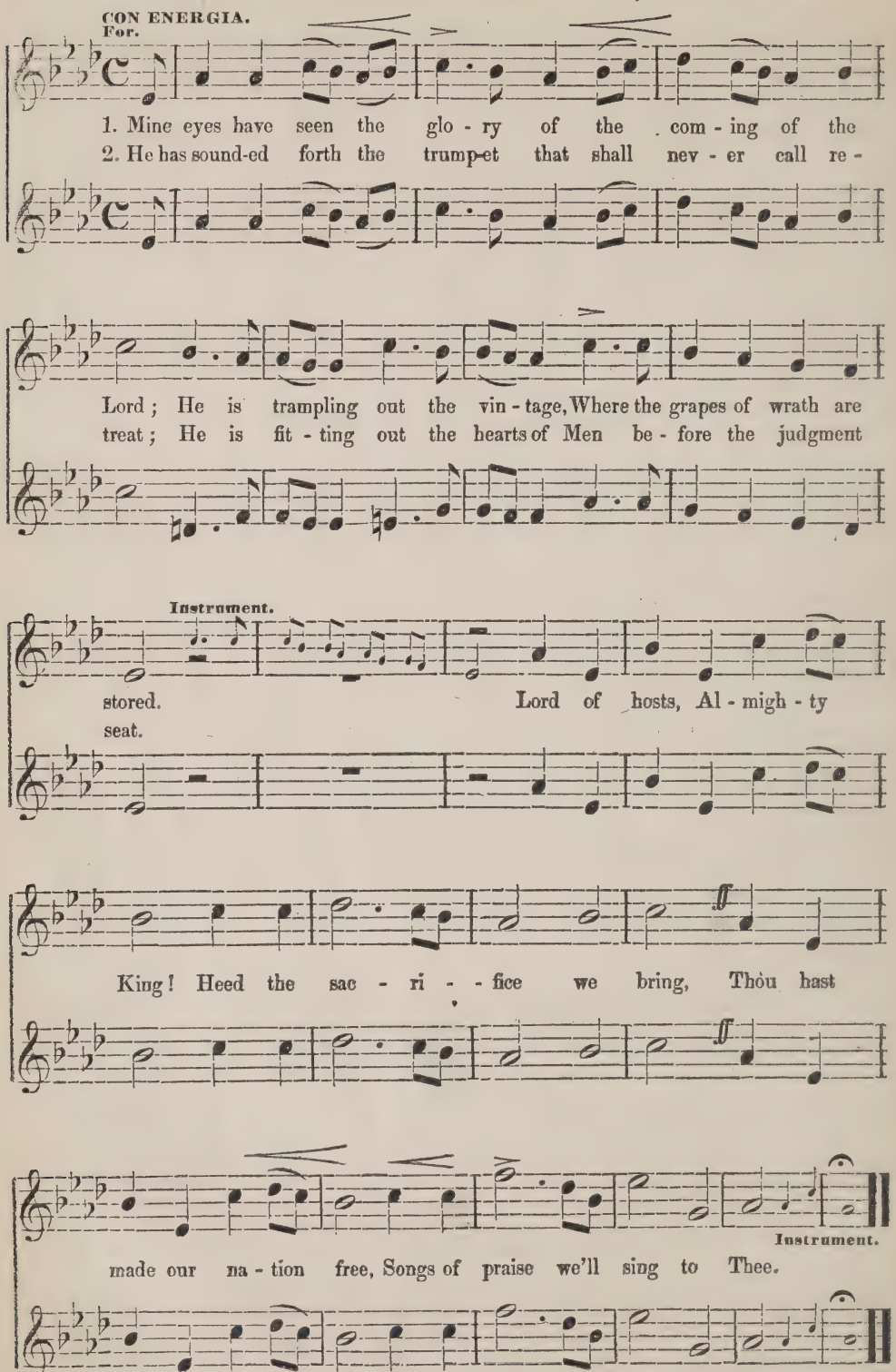


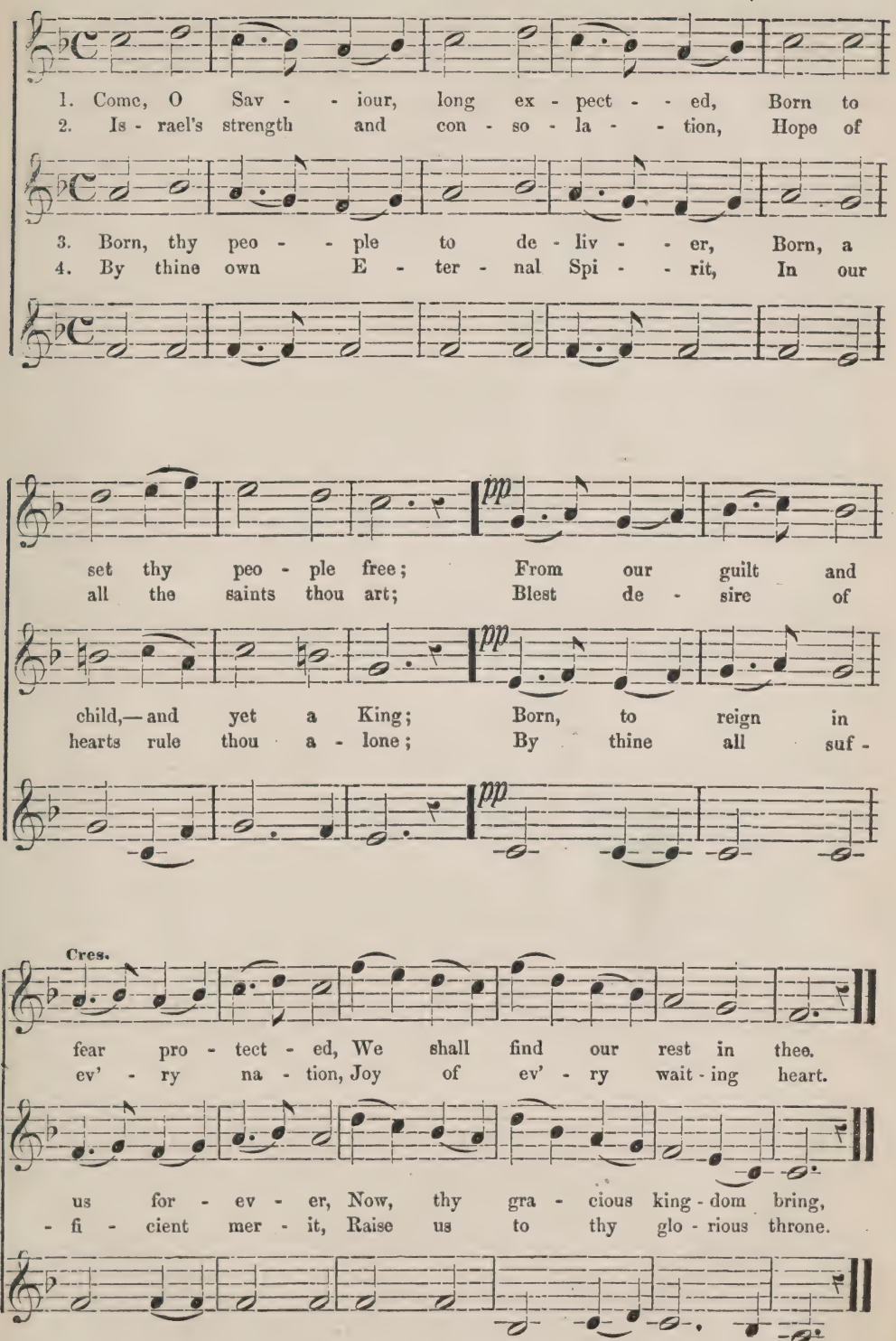


THE HOUR OF PARTING.

BELLINI.



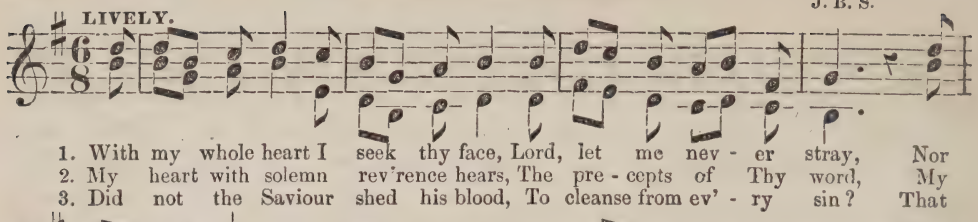

CON ENERGIA.
For.
1. Mine eyes have seen the glo - ry of the com - ing of the
2. He has sound-ed forth the trump-et that shall nev - er call re -
Lord; He is trampling out the vin - tage, Where the grapes of wrath are
treat; He is fit - ting out the hearts of Men be - fore the judgment
Instrument.
stored.
Lord of hosts, Al - migh - ty
seat.
King! Heed the sac - ri - - fice we bring, Thou hast
Instrument.
made our na - tion free, Songs of praise we'll sing to Thee.


1. Come, O Sav - - iour, long ex - pect - - ed, Born to
2. Is - rael's strength and con - so - la - - tion, Hope of
3. Born, thy peo - - ple to de - liv - - er, Born, a
4. By thine own E - ter - nal Spi - - rit, In our
pp
set thy peo - ple free; From our guilt and
all the saints thou art; Blest de - sire of
child,— and yet a King; Born, to reign in
hearts rule thou a - lone; By thine all suf -
Cres.
fear pro - tect - ed, We shall find our rest in thee.
ev' - ry na - tion, Joy of ev' - ry wait - ing heart.
us for - ev - er, Now, thy gra - cious king - dom bring,
- fi - cient mer - it, Raise us to thy glo - rious throne.

WITH MY WHOLE HEART.

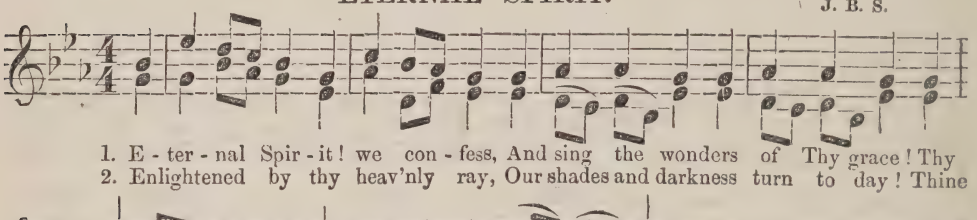
J. B. S.

LIVELY.



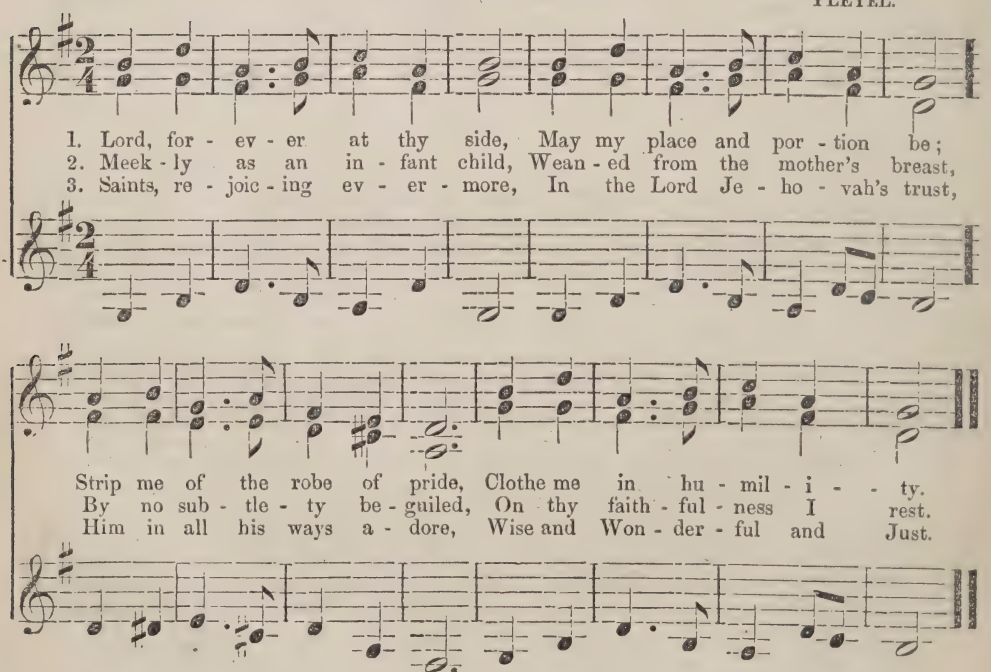
ETERNAL SPIRIT.

J. B. S.



GERMAN HYMN.

PLEYEL.



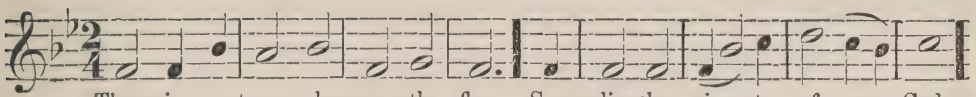


Fa-ther of Mercies! hear thy children calling, Protect us, Saviour, save us from falling,
As thro' this world of sin, filled with temptation; Sadly we wander, send thy sal-vation;

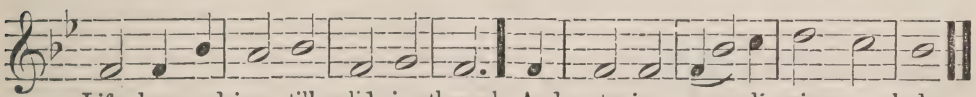


Humbly we bow to Thee; Look on us ten-der-ly, And save us, God of Love!
Teach us to trust in Thee, And faith-ful children be, Keep-ing thy laws, great God!

WARD.

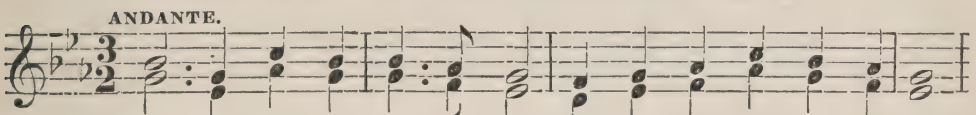


There is a stream whose gen-tle flow, Sup-plies the ci-ty of our God;
That sacred stream, thine ho-ly word, Sup-ports our faith, our fear con-trols;

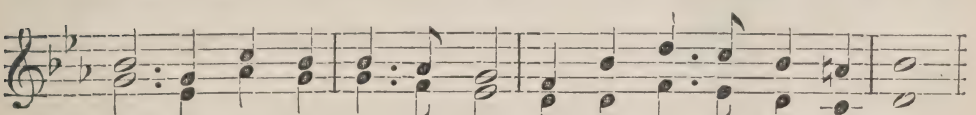


Life, love, and joy, still glid-ing through, And water-ing our di-vine a-bode.
Sweet peace thy prom-is-es af-ford, And give new strength to faint-ing souls.

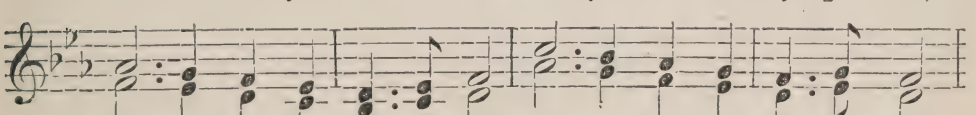
CHILDREN OF THE HEAVENLY KING.



Chil-dren of the heav'n-ly King, As we jour-ney sweet-ly sing;
Fear not, chil-dren, joy-ful stand, On the bor-ders of your land;



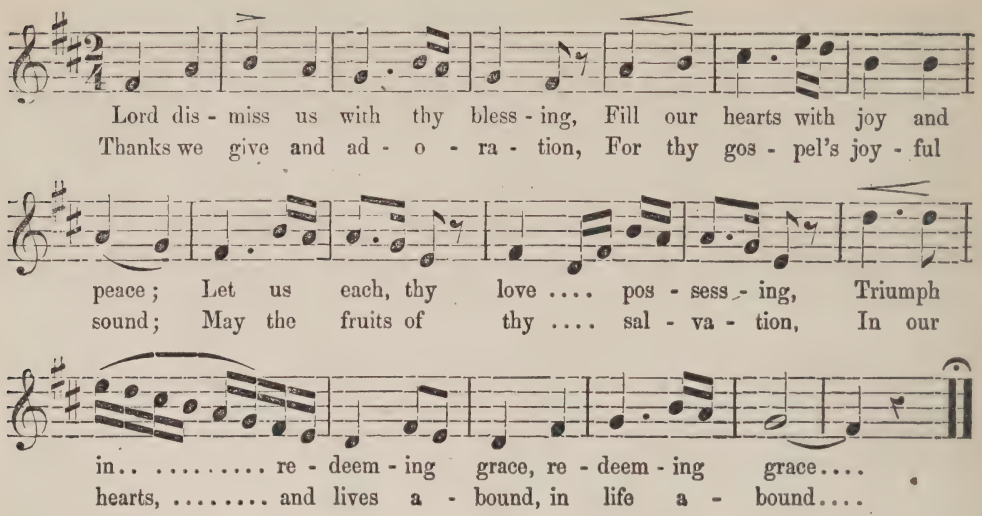
Sing your Sa-viour's wor-thy praise, Glo-rious in his works and ways;
Je-sus Christ your Fa-ther's Son, Bids you un-dis-may'd go on;



Shout, ye lit-tle flock, and blest, You on Je-sus' throne shall rest;
Lord, sub-mis-sive make us go, Glad-ly leav-ing all be-low;

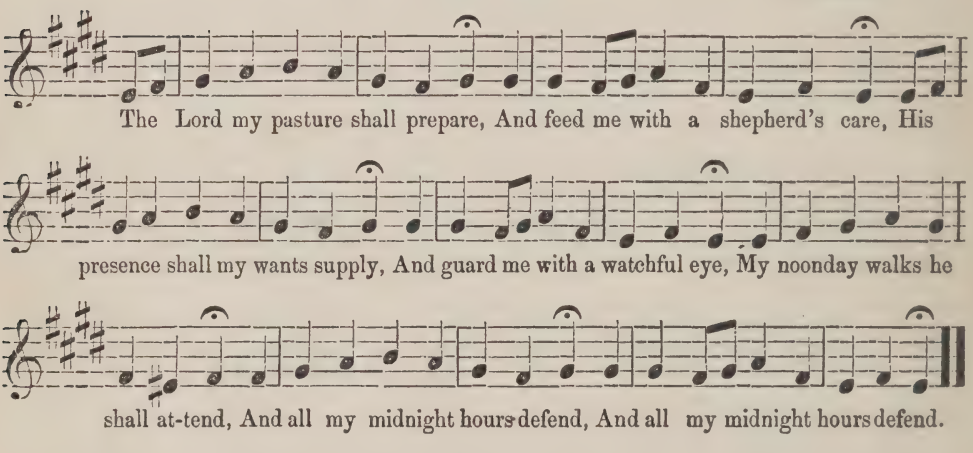


There your seat is now pre-pared, There your king-dom and re-ward.
On-ly Thou our lead-er be, And we still will fol-low Thee.

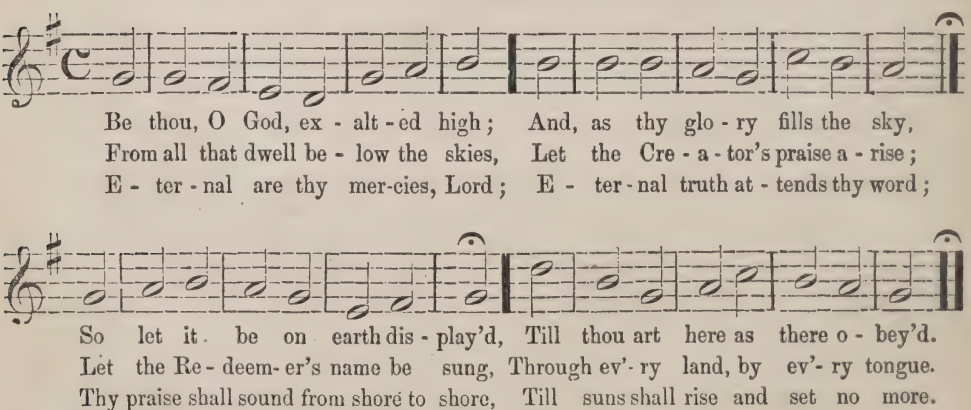


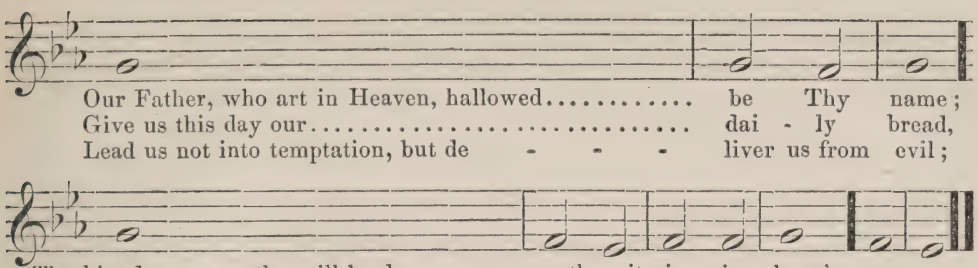
CHORAL.

MENDELSSOHN'S.



THE OLD HUNDRETH PSALM.



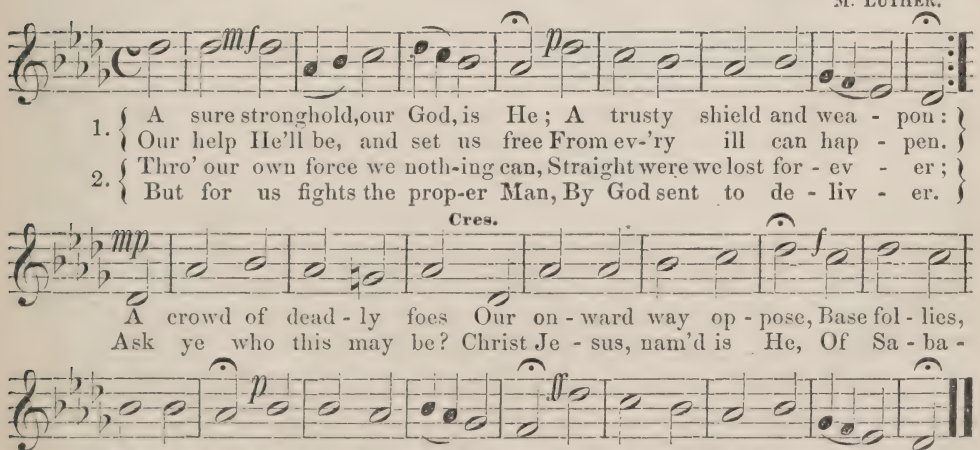


CHORAL.—LET ALL MEN PRAISE THE LORD.



CHORAL.—"A STRONG CASTLE IS OUR LORD."

M. LUTHER.





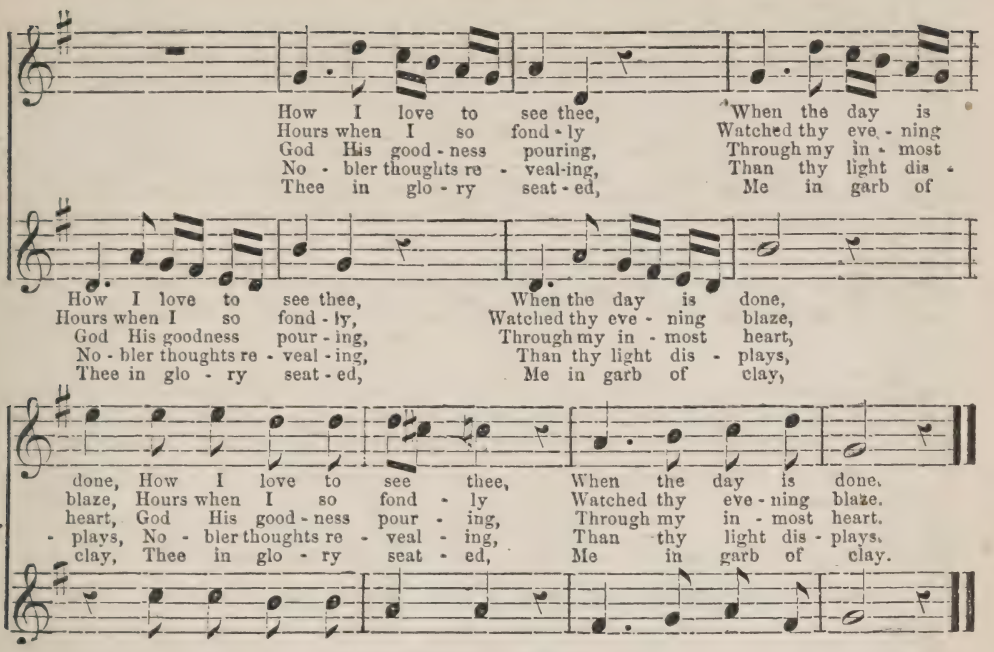
EVENING SONG.

C. H. RINCK.



TO THE SETTING SUN.

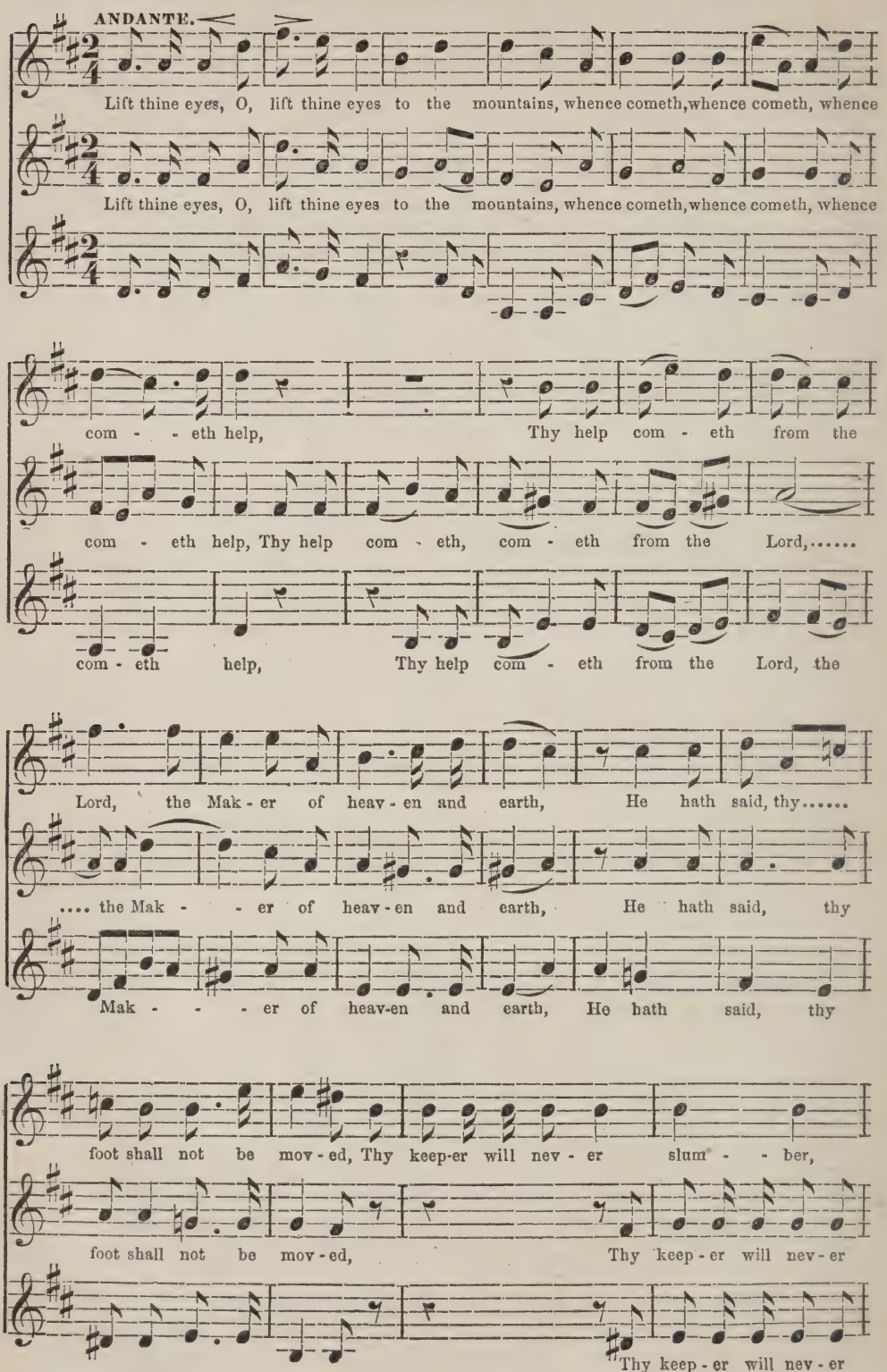


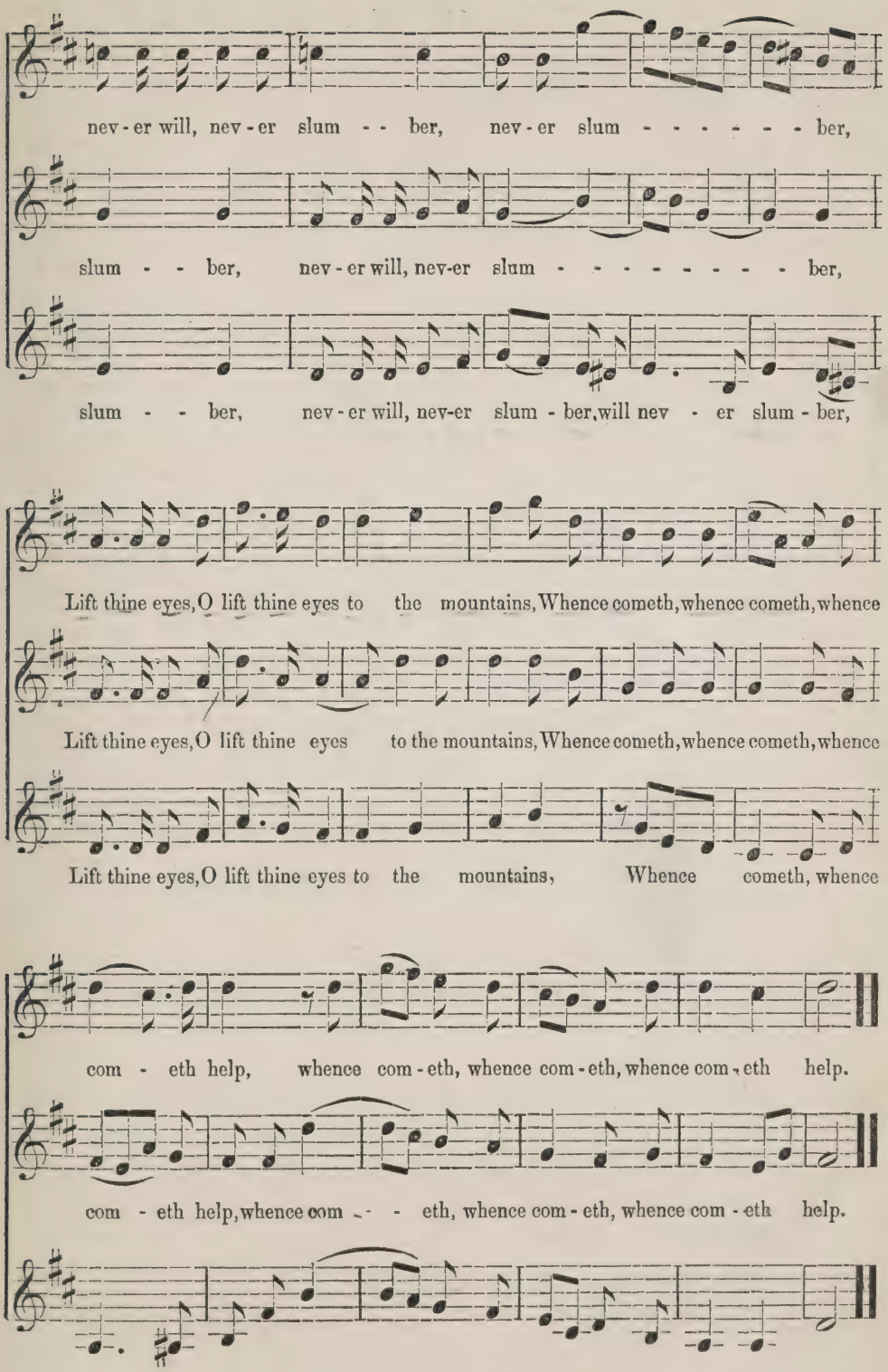


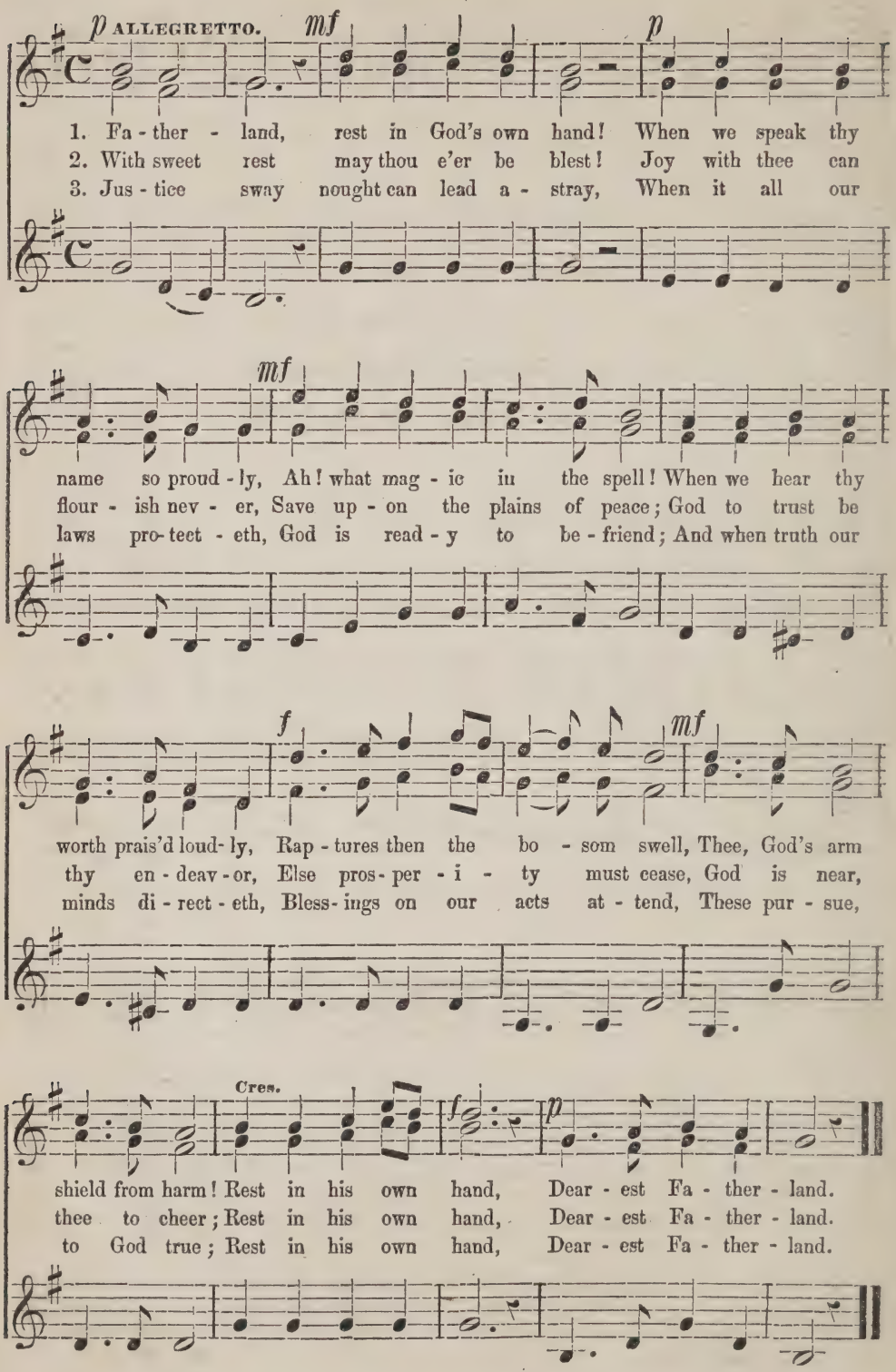
MORNING SONG.

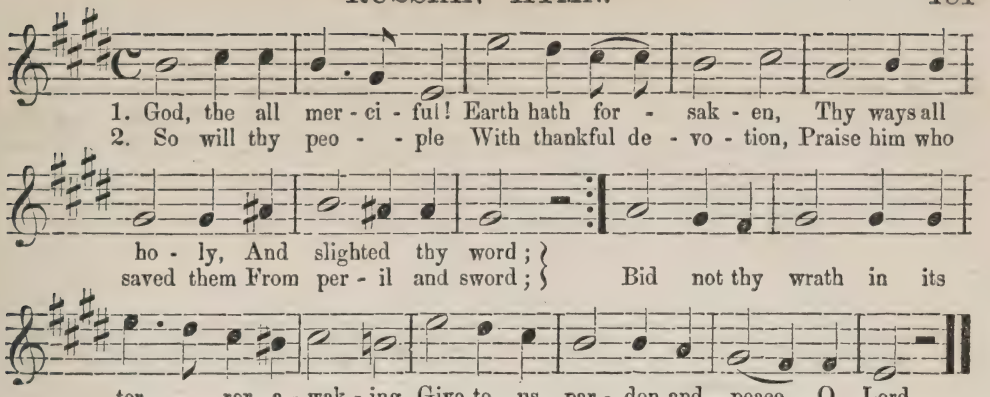
CHEERFULLY. C. G. GLASER.



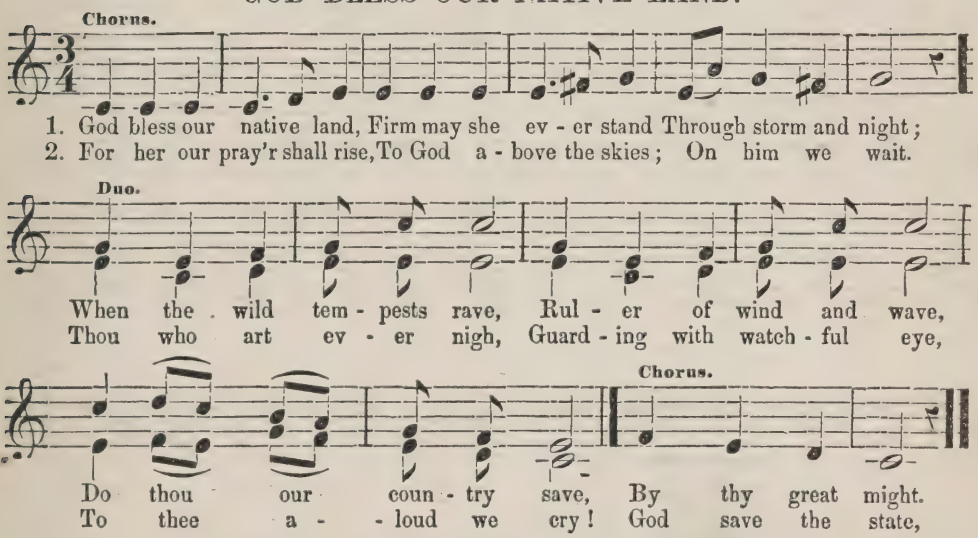

ANDANTE.
Lift thine eyes, O, lift thine eyes to the mountains, whence cometh, whence cometh, whence
Lift thine eyes, O, lift thine eyes to the mountains, whence cometh, whence cometh, whence
com - - eth help, Thy help com - eth from the
com - eth help, Thy help com - eth, com - eth from the Lord,.....
com - eth help, Thy help com - eth from the Lord, the
Lord, the Mak - er of heav - en and earth, He hath said, thy.....
.... the Mak - - er of heav - en and earth, He hath said, thy
Mak - - - er of heav-en and earth, He hath said, thy
foot shall not be mov - ed, Thy keep-er will nev - er slum - - ber,
foot shall not be mov - ed, Thy keep - er will nev - er
Thy keep - er will nev - er


nev - er will, nev - er slum - - ber, nev - er slum - - - - - - - ber,
slum - - ber, nev - er will, nev-er slum - - - - - - - - - ber,
slum - - ber, nev - er will, nev-er slum - ber, will nev - er slum - ber,
Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence cometh, whence
Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence cometh, whence
Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence
com - eth help, whence com - eth, whence com - eth, whence com - eth help.
com - eth help, whence com - - - eth, whence com - eth, whence com - eth help.


p ALLEGRETTO.
mf
p
1. Fa - ther - land, rest in God's own hand! When we speak thy
2. With sweet rest may thou e'er be blest! Joy with thee can
3. Jus - tice sway nought can lead a - stray, When it all our
mf
name so proud - ly, Ah! what mag - ic in the spell! When we hear thy
flour - ish nev - er, Save up - on the plains of peace; God to trust be
laws pro-tect - eth, God is read - y to be - friend; And when truth our
f
mf
worth prais'd loud - ly, Rap - tures then the bo - som swell, Thee, God's arm
thy en - deav - or, Else pros - per - i - ty must cease, God is near,
minds di - rect - eth, Bless - ings on our acts at - tend, These pur - sue,
Cres.
f
p
shield from harm! Rest in his own hand, Dear - est Fa - ther - land.
thee to cheer; Rest in his own hand, Dear - est Fa - ther - land.
to God true; Rest in his own hand, Dear - est Fa - ther - land.

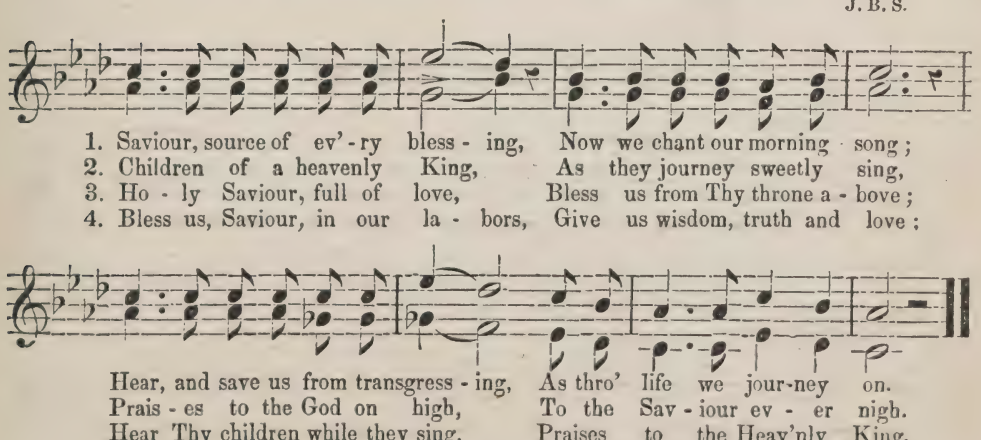


GOD BLESS OUR NATIVE LAND.

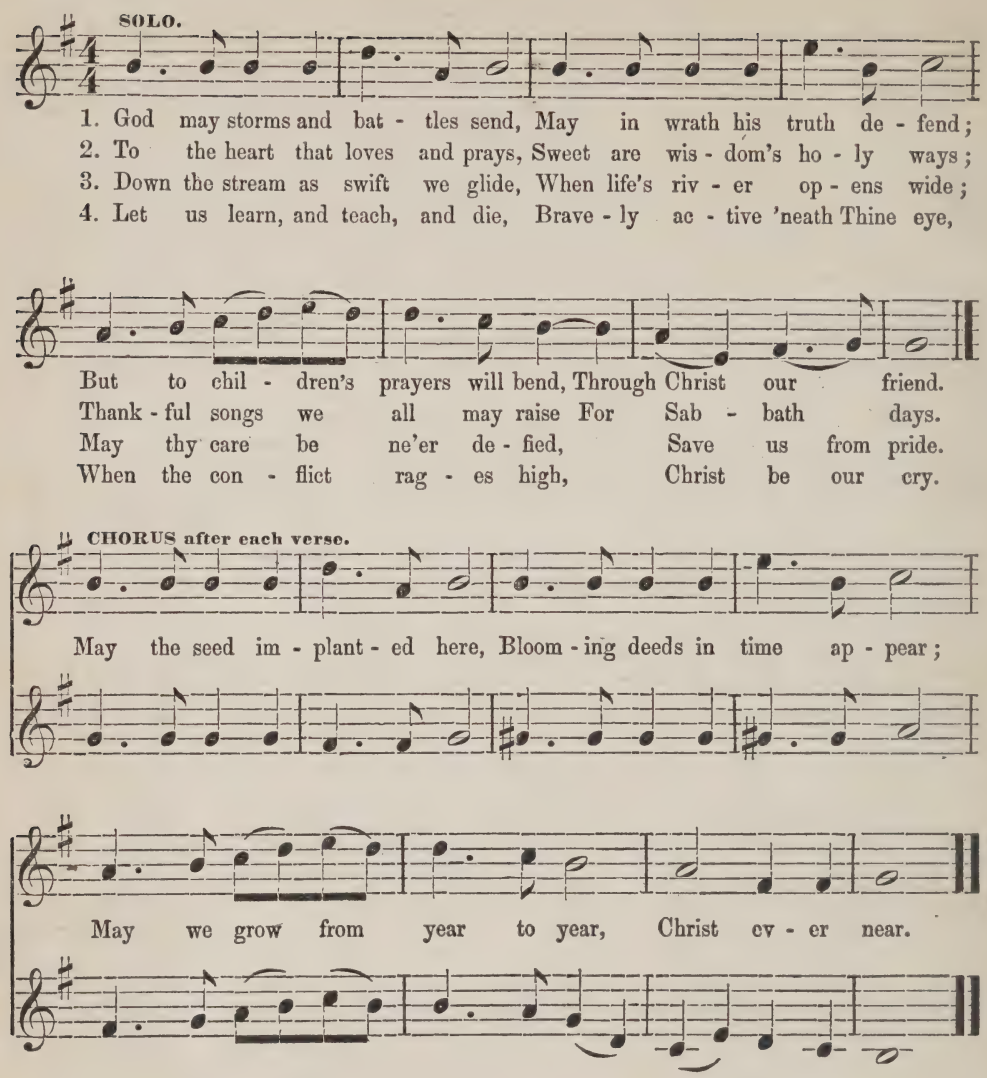


SAVIOUR, SOURCE OF EVERY BLESSING.

J. B. S.

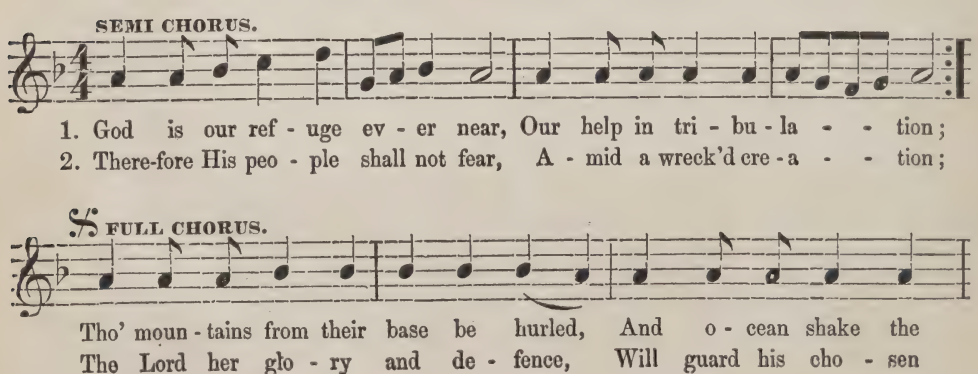


J. B. S.



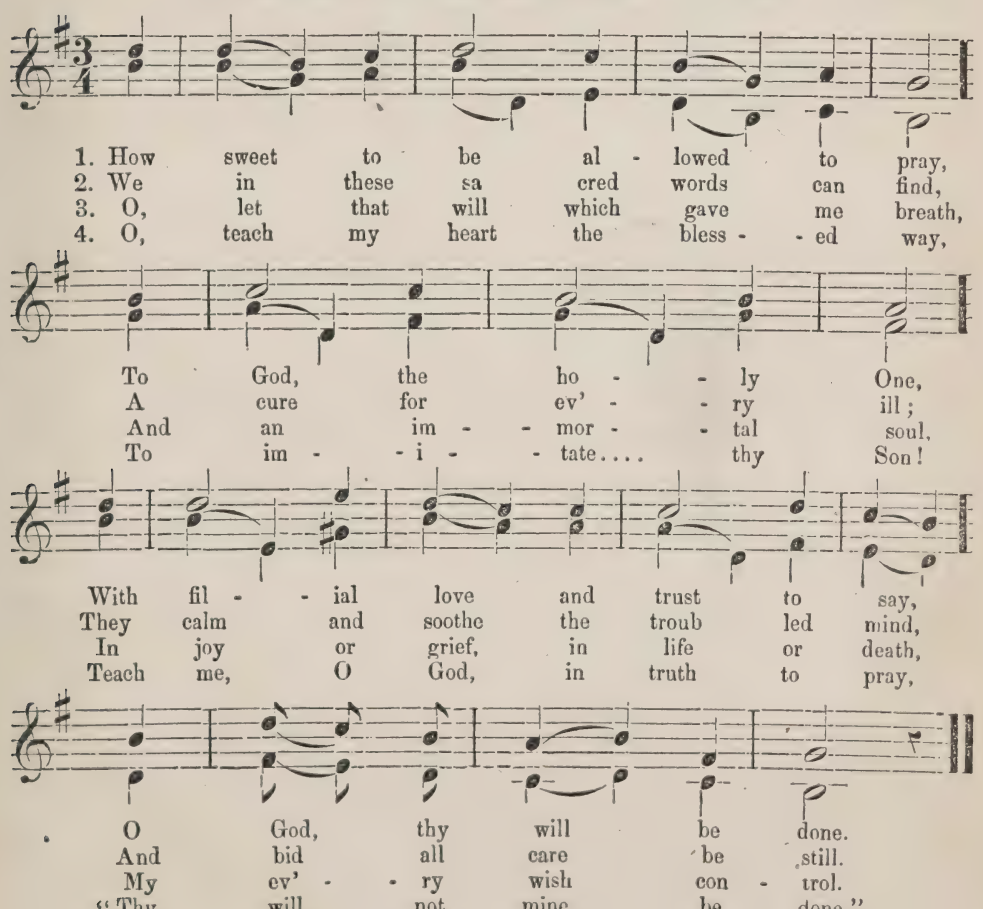
GOD IS OUR REFUGE.

J. B. S.





HOW SWEET TO BE ALLOWED TO PRAY. J. B. S.



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